

Leo S. Guthman

September 18, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I enjoyed being with you last Monday, and again my compliments on your Show. It so happened Katherine called asking me for dinner next Friday. She mentioned that she had seen you in Florence, and I told her how well received your Show was.

I wish I could accept your invitation for your party for the 10th, but it looks like I will have to be here at that time. However, like a bad penny, I will keep turning up.

Warmest regards.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

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LYMAN ALLYN MUSEUM
NEW LONDON, CONN.

10 September 1956

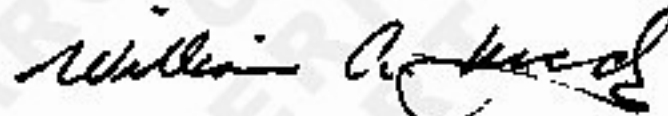
Miss Edith Halpert
Downtown Gallery
32 E. 51st Street
New York, N. Y.

Dear Miss Halpert:

I have just received a call passing along a report from a Mr. Richard Mills of New Haven. The information I have is that you have a number of paintings in storage available for long term loans to museums such as ours, with the further possibility that the paintings might in due time be turned over to the museum permanently. If this report is accurate, we are of course very interested and I should like to drop in on you in New York to talk the matter over.

I should appreciate it if you would drop me a line about this. The best time for me to come to New York in the near future is any time prior to September 19th. After this I am pretty well tied up except for week-ends. My telephone, if you wish to call, is Gibson 2-5391, Extension 349.

Yours most sincerely,



William Ashby McCloy
Curator

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September 21, 1956

Mr. James Danton Hogan
Department of Art
College of Fine and Applied Arts
University of Illinois
Urbana, Illinois

Dear Mr. Hogan:

It will, indeed, be a great pleasure to see you and Mr. Donovan either later in October or early in November. By that time, we will have new examples by our "old masters" and will also have a selection by the younger artists for your consideration.

Sincerely yours,

EGH/ek

September 17, 1956

Mr. Seymour Lawrence
Atlantic Monthly Press
49 East 33 Street
New York, N. Y.

Dear Mr. Lawrence:

Quite some time ago, you indicated your interest in the work of Graves and Bloom.

While I expect to get several of the latter at some future time from a collection, I now have in my possession a very handsome still life by Graves. If you are interested, I should be very glad to show it to you. It would be nice to see you.

Sincerely yours,

EGH/ek

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September 3, 1956

Miss Edith Gregor Halpert, Director

The Downtown Gallery
32 East 51st St.
New York 22, New York

Dear Miss Halpert:

Thank you for your letter of August 30th to the attention of Mr.
Herbert Schutz.

Mr. Schutz took a late vacation this year and will not be back
to work until sometime next week. Your letter will be on his
desk when he returns.

Sincerely yours,

Robert Daugherty

NEW YORK GRAPHIC SOCIETY

September 21, 1958

Mrs. Muriel B. Christison,
Associate Director
Virginia Museum of Fine Arts
Boulevard and Grove Avenue
Richmond 20, Virginia

Dear Mrs. Christison:

Since there is so much time before the established date
for the Shahn exhibition, there seems to be very little
reason to send you even a tentative list. We hope, al-
ways, that there will be additional pictures and this
occurs at the last moment. Furthermore, I am sure, that
we can arrange with several collectors for the loans
to extend during the period which would include the
Fogg Museum and Virginia. It seems to me, if the re-
quests to the lenders will come around November it will
be good enough. If you think otherwise, please let me
know.

Sincerely yours,

EGS/ek

4 HILLSIDE ROAD
BALTIMORE 10, MARYLAND

September 17, 1956

Dear Mrs. Halpert:

I am enclosing two photographs of a pair of paintings that may be attributed almost beyond question to Joshua Johnston, the early Baltimore negro portrait painter. Since these were photographed they have been cleaned and restored. I have had them for a couple of years and to the best of my recollection, they have only been quoted to the Garbisches at 900 for the two and 650 for the better one which is presumably in its original frame. The other portrait of the clergyman is possibly that of a mulatto. They were purchased together from an old home on Park Ave in Baltimore and nothing is known as to the identity of the subjects.

The pair stand us 350 and we would be willing to accept 450, or we would be willing to consign them to you on a fifty fifty split of the profit over cost if you think they might be sold at a figure that would net us 500 or more. If you would care to see them, let us know and we will be glad to send them on.

Kindest regards.

Sincerely,

Richard H. Word

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Mrs. Edith Gregor Halpert
September 13, 1956
Page Two

~~Mr. and Mrs. Alexander Elliot, 8 East 79th Street, New York (of TIME)~~

~~Miss Dorothy Seiberling, Art Editor, LIFE Magazine, Rockefeller
Plaza, New York (I have already written her of the occasion)~~

~~You might ask the Art Editor or Book Editor of RENEWAL~~

Not Mrs Ronald Freeland, 631 Park Avenue, New York (of PERSPECTIVES U S A)

Not Mrs I should like to ask Harry N. Abrams, 10 East 44th Street, New York 17,
and, if you wish, Milton Fox, also of Harry Abrams

Now we come to people who certainly overlap your list:

Dore Ashton (a good friend) and her husband, Adja Junkers

~~Mr. and Mrs. David Solinger~~

~~Mr. and Mrs. James T. Soby~~

~~Mr. and Mrs. Roy R. Neuberger~~

~~Mr. and Mrs. Robert Hale (whom I have now met, at Easthampton)~~

All the Whitney Museum people: Jack, Lloyd, Hermon and Margaret
McKellar

From the Modern Museum do ask ~~Margaret~~ and the Andrew Bitchinsky,
the Alfred Garris, and the Sam Hunters.

I don't suppose Dorothy Miller, although she is friendly to me.

Also, please, Helen Frank, from the Museum, who is a friend of mine.

Also, I should like to ask the Jim Sweeneys.

~~And the Edgar Schein, from the Brooklyn Museum. I got to know him
well in Paris.~~

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purchaser is living, it can be assumed that the information
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September 18, 1936

Sir Jacob Epstein
18 Hyde Park Gate
Kensington S. W. 7
London, England

Dear Sir Jacob:

In all the excitement of the opening exhibition, I failed to acknowledge receipt of the four sculptures with which I am truly delighted. We expect to show two of these in our 31st Anniversary Exhibition.

One of our clients is very much interested in the "Study of Madonna", but since I purchased this for my own collection, I made it clear to him that it was not available for sale under any circumstances. He saw it hanging in my apartment and fell madly in love with it. I am writing to ascertain whether you could make another cast of this - in his case - preferably in bronze and if so, what the cost will be to the gallery as well as the time element.

Also, will you be good enough to fill in the dates in the enclosed list so that we may have the necessary data for our records. Thank you for your courtesy.

My warmest regards.

Sincerely yours,

EGH/ek
Enc.

remember that I chose another "Spencer at 600⁰⁰"
then seeing "Signal at Highland" in a certain large
of Benefit show. I liked it better and asked
you to exchange, since the first selection
had not been shipped. Signal was priced
500⁰⁰ the other 600⁰⁰ which I had paid. You
issued a credit of 100⁰⁰ upon the 500⁰⁰
"Quest-Zorach" and I paid 4900⁰⁰ accordingly.
I am sorry to bother you, but blame
really vicious Wichita.

Many thanks

Elizabeth Navas

2nd September

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John Mann

Morning Scene - Sea and
Ledges - 1949 - Oil

29 x 24 - \$4000.

Clemens [SEPT 13
1956]
Letter

September 20, 1956

Mr. Paul Kantor
Kantor Gallery
9013 Beverly Boulevard
Los Angeles 48, California

Dear Paul:

Now that we are back in business, I am checking through
my various files and find that you still have quite a
group of Deves in your possession.

As our stock of oils has been greatly reduced, I wonder
whether it would not be a good idea to return these and
get substitutions. Fresh stock is always more effective.
Do let me know.

When do you plan to be in New York? It will be so nice
to see you.

Sincerely yours,

RCH/ek

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ATLANTA ART INSTITUTE

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REGINALD POLAND.....Director of Museums
RICHARD BRUNELL.....Director of Institute

September 19, 1956

Mrs. Samuel Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

It seems a long time since we conferred together. We trust that you continue in good health and that all goes well with you.

I was talking with a very important member of our Acquisition Committee just now and, as we felt about a year or so ago, we are still eager to own a good Konyoshi painting. As to whether it is an oil or water color or the like, is not any real concern. Also it is not necessary that we have a large canvas, either. The main thing is the quality and, of course, a representative example. I believe the Committee would like something rather colorful and a subject that would be agreeable to a good many, as well as to connoisseurs. Could you send us some photographs together with color notations and with prices to Museums like ours. We are very serious about this Konyoshi business.

With warm personal regards and remembrances to your staff,

Sincerely and cordially,

Reginald Poland
Reginald Poland
Director of the Museums

RP:efh

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September 13, 1956

Mr. Morry Kernerman
Gallery of Contemporary Art
98 Gerrard Street West
Toronto, Ontario, Canada

Dear Mr. Kernerman:

Thank you for your letter.

It is just as well that you could not be here on the 14th, as the gallery has been rather a mad house the first weeks of the season. The current show has created what may be called a furor.

It would be so nice to see you, and I shall expect to hear from you further directly after the 20th of September. Meanwhile, we are assembling an outstanding group of Marins for your exhibition not only as a cooperative gesture, but also because we feel strongly about introducing Marin in Toronto at his high peaks. However, you may make any substitutions you desire, as you are more familiar with the artistic climate in your own environment.

As soon as the season gets under way and into routine, I shall arrange to fly to Toronto to see what is available and to make arrangements for the exchange exhibition we discussed.

I believe I advised you to obtain from the Whitney Museum a catalog of the Marin Exhibition held there recently, so that you may have a good deal of material about the artist - all incorporated in the forewords, introductions, etc. In addition, I shall send you copies of previous releases and straight biographical data to help you in your promotion.

I look forward to seeing you.

Sincerely yours,

RGH/ak

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The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

September 19, 1956

Mrs. Edith Greger Halpert,
The Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Mrs. Halpert,

This letter should have been in your hands last June, and I am most apologetic for the delay.

The Show had not been over 10 minutes that my family, and personal affairs, reclaimed me with a vengeance. But now my children are at school again and I find the time to collect my thoughts together and can attend to the closing up of the Show - on paper, that is.

It really was a most successful show, and particularly from the "selling" angle. 19 sold at the end of the Show, and there are still some possibilities in the offing.

The main reasons for this : our outstanding Jury. The fact that you made the first purchase which was wonderful publicity and launched us in the right direction.

The exhibition committee was, and still is, so grateful to you for, first of all, accepting to be one of the judges of the show, and then for your purchase. This whipped up our morale to the right pitch.

And I do feel that you would have been agreeably surprised had you been able to attend the opening which attracted a very satisfactory number of people. I heard a great many complimentary remarks on the hanging of the show; the building was quite unrecognizable, cleared, cleared of all its clutter of ping-pong tables, etc. so that there was a nice feeling of space.

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SOLINGER & GORDON
250 PARK AVENUE
NEW YORK 17

DAVID M. SOLINGER
EUGENE H. GORDON

September 13, 1956

Mrs. Edith G. Halpert
32 East 51 Street
New York 22, N. Y.

Dear Edith:

In accordance with your instructions, I have drawn the simplest kind of letter extending your Marin agreement. As I pointed out to you on the telephone, however, there are certain features of the agreement which perhaps should not have been in it in the first place and which might prove troublesome, such as the obligation of the Gallery to remain in existence at its present location during the next five years. Furthermore, John now has some rights which in the hands of his father may have been acceptable but which now might cause difficulty, if there is outside interference.

I suggest that before you ask John Jr. to sign this simple extension you reread the June 21 agreement and make sure that you want to extend it on all the same terms. If you do, the enclosed letter, sent you in triplicate, can be used for that purpose.

I return to you herewith all the papers you forwarded me in connection with the John Marin matter. I have done nothing in connection with the employment contract which continues from year to year. It should be pointed out, however, that it is perfectly possible for John Jr. to terminate the employment contract and still retain his rights under the agency contract.

Sincerely,



Enclosures

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September 15, 1958

Mr. Sigmund Kunstatter
The Permut Company
408 South Peoria Street
Chicago 7, Illinois

Dear Mr. Kunstatter:

The two paintings by Arthur Dove have been received.
Thank you for returning them so promptly after our
opening.

Perhaps, when you are next in town, you will find
something that will be more successful. It is always
nice to see you and Mrs. Kunstatter.

Sincerely yours,

BCH/ek

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September 11, 1956

MUSEUM OF FINE ARTS
BOSTON

DEPARTMENT OF PRINTS

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, N.Y.

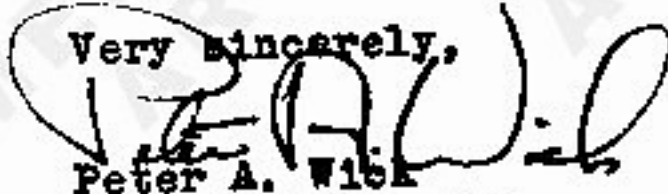
Dear Mrs. Halpert:

Replying to your letter of August 30th to the Director, who is abroad until the end of the month, I am returning under separate cover the three Marin watercolors we have had on approval since March, but holding the two Prendergast. We had hoped to reach a firm decision on this lot before the June Trustees Meeting, but Perry was waylaid at the time and there was no settlement. However, recalling our discussion with Mr. Rossiter and Perry last May, we unanimously favored the Prendergasts. Therefore, with your permission, we shall hold these, hoping to purchase one or both in October. I am sorry these have been shelved for so long.

Do you think you will ever be able to captivate your Pennsylvania lady with the Demuth watercolor of the Purple Pup? That impressed me tremendously from the photograph, and I wonder now if there is no hope for it. I am personally sorry to miss your exhibition of Americans Abroad, but will look forward to paying you a visit in mid-October.

PAW: ach

Very sincerely,


Peter A. Wick
Assistant Curator

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September 6th, 1956

Miss Edith Gregor Halpert,
Director,
The Downtown Gallery,
32 East 51 Street,
New York 22, N.Y.

Dear Miss Halpert,

In answer to your letter of August 30th, I regret that at present I can give you no information about the Gallery of Contemporary Art, 90 Gerrard Street West, Toronto. After the Gallery opens later this month, I shall make an effort to find out about the physical lay out and its general reputation. As far as the latter is concerned it will be rather difficult to give an opinion until the Gallery has been operating for some time but I shall do my best to find out what I can for you.

Yours sincerely,

Shirley R. Driver

Shirley R. Driver,
Assistant Curator

SD/kf

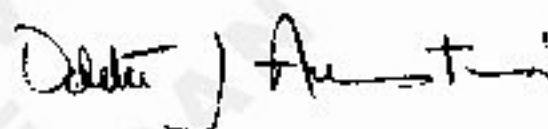
3

The Junior League of Mount Kisco, New York, Inc.
Mount Kisco, New York

Do let me know if you are ever in this part of the world again, it would be a great pleasure to entertain you at our home.

Again, my heartfelt thanks for your kindness and interest in our exhibition of the work of Westchester artists.

Sincerely yours,



Mrs. Frederick V. Austin, Jr.

Bayberry Lane,
RFD 2
Mount Kisco, N.Y.

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September 20, 1956

The Little Gallery
1923 Manning Street
Philadelphia 3, Pennsylvania

Gentlemen:

On April 10th you advised us that you would return
the two silkcreens by Ben Shahn consigned to you
about 18 months ago.

As we are responsible to our artists for such con-
signments, we shall be most grateful if you could
get the prints back to us in the very near future.

Sincerely yours,

EBH/ek

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5 September 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York City 20, NY

Dear Mrs. Halpert:

The print Club has re-opened for the season and we are looking forward to an interesting program. We would like very much to have a group of Ben Shahn prints on consignment. Can you send them to us soon.

With best wishes,

Sincerely yours,

Bertha von Moschzisker
Bertha von Moschzisker
Director

P.S. Will you please include in this group Shahn's "Silent Music" which is to be shown in our Curator's Choice exhibit.

*If they have no
others on hand
send 3 or 4 more
for stock - let
me know*

RICHARD LORTZ
322 WEST 88 STREET
NEW YORK, N. Y.
TRAFALGAR 3-1088

10 Sept. 1956

Edith Halpert, director
Downtown Gallery
32 East 51 Street
New York, N.Y.

Dear Miss Halpert:

I am not familiar with New York art galleries, and would greatly appreciate your advice.

Briefly--I am an artist (though I hold a full-time editorial job and do occasional writing for TV). I have had no formal art training. I have been painting for about 10 years.

In 1952 I won one of the Hallmark awards. In 1954 I had a one-man show in Westbury, L.I., at the Country Art Gallery (---partly through accident; my sister, who lives in Westbury, brought a picture of mine to the gallery; the directors became interested and ultimately suggested a show.) I sold several pictures and the exhibit on the whole was most successful; tho, being so remote, we were unable to get any of the NY critics to attend or review it.

I am now in the position of exploring the possibilities of a New York show.

This Spring, via the introduction of a friend who is familiar with a few galleries, I brought some of my work to Wellons and Chase.

Wellons offered me an immediate show of certain of my paintings (employing a gold-leaf technique) if I had enough of them to fill their main room. (I had, however, only about eight in the gold leaf technique). The rest of my work was considerably admired but the strong feeling was that I would be "slaughtered" by the critics because of the extreme diversity of my styles and techniques.

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September 17, 1956

Mrs. Elizabeth Navas
316 E. 66th Street
New York, N. Y.

Dear Elizabeth:

Please forgive me for delaying the enclosed. First of all this exhibition has kept us so occupied that I did not attend to my correspondence. Secondly, I waited until I could answer the two letters simultaneously. However, after much consideration, I decided to take care of the attached separately and I am now enclosing a duplicate bill as you requested. I hope this is what you wanted. If not, please let me know and I shall follow your wishes in the matter.

Frankly, I was so taken aback that I find myself rather speechless for the first time, not only by the contents of your letter but also the signature.

Sincerely yours,

BCH/ak
Enc.

September 13, 1956

Mr. Hal Turner Wilmoth, Director
Gump's Gallery
250 Post Street
San Francisco 8, California

Dear Mr. Wilmoth:

Since the two Shahn paintings for the opening show will remain on exhibition until November 3rd, the postponement you suggest would not be of any advantage. Thus, I think it would be best to go on with the original plans.

Fortunately, Ben Shahn brought in a large group of drawings just before he left for New England. This group comprises several periods and should help round out the exhibition superbly. I can include a large watercolor and perhaps one or two other paintings. Please let me know by return mail how many items you can use effectively, or give me some idea of the physical layout so that I can use my judgment. The paintings and drawings are framed - with few exceptions, but the prints will be sent to you as is - unmatte and unframed. Will you also advise me which packer you will use, so that we may have the material ready for him.

I look forward to hearing from you.

Sincerely yours,

RGH/ok

[SEPT. 12, 1956]

Circulated by
THE AMERICAN FEDERATION OF ARTS
1083 Fifth Avenue
New York 28, New York

Exhibition #55-18

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IN MEMORIAM

Itinerary

1955 September 10-20

National Arts Club
New York City

October 1-20

Watkins Institute
Nashville, Tennessee

November 10-30

Hunter Gallery
Chattanooga, Tennessee

December 14-January 4

Gates Gallery
Port Arthur, Texas

1956 January 18-February 8

Dallas Museum of Fine Arts
Dallas, Texas

February 25-March 24

University of Manitoba
Winnipeg, Canada

April 7-28

Atlanta Public Library
Atlanta, Georgia

May 12-June 3

Des Moines Art Center
Des Moines, Iowa

June 17-August 1

State University of Iowa
Iowa City, Iowa

AMERICANS IN EUROPE

Miriam BEERMAN
B. Rhode Island, 1924 (F)

1 PAYSAGE
2 HEAD
3 TERRESTRE

Collage
Enamel & Gold paint
Enamel and Oil

Al BLAUSTEIN
D. New York, 1924 (A)

4 DUOMO, FLORENCE
5 GALLERIA, NAPLES
6 THE BUTCHER

Oil
Oil
Oil

Thomas H. DAHILL, Jr.
D. Massachusetts, 1925

7 CRUCIFIXION

Polymer Tempera

Jean Paul DARRIAU
D. New York, 1929 (F)

8 BABY

Bronze

Don FINK
D. Minnesota, 1923

9 MOUNTAIN COMPOSITION
10 COMPOSITION BLUE & WHITE
11 BLUE AND RED LINES
12 BLACK AND RED LINES

Oil on canv
Oil on canv
Oil on page
Oil on page

John FREED

for to publishing information regarding sales transactions.
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September 13, 1956

Mr. Laurence Roberts
Hotel Gladstone
114 East 52 Street
New York, N. Y.

Dear Mr. Roberts:

Mrs. Fowler, of Palm Beach, stopped by yesterday and mentioned that you and Mrs. Roberts were in town stopping at the Gladstone. Although I assume that you plan to be in, I thought you would like to have the enclosed clippings with Academy artists reproductions. The show is really a tremendous success.

I hope very much that you will have time for a drink while you are in the city. It would be wonderful to see you and Mrs. Roberts. Do let me know when it will be convenient. Best regards.

Sincerely yours,

BCH/ek
Enc.

LEON GOLDIN

Professional Exhibition Record

1953 Young American Printmakers, Museum of Modern Art

Peintres Americains en France, Gallerie Craven, Paris, France

Prints 1942-1952, Brooks Memorial Gallery, Memphis

California State Fair Exhibition, Sacramento, Calif.

1952 American Watercolors, Prints and Drawings, Metropolitan Museum of Art

New Expressions in Printmaking, Brooklyn Museum of Art

71st Annual Exhibition of Painting and Sculpture, San Francisco Museum of Art

16th Annual Exhibition of Prints and Drawings, San Francisco Museum of Art

6th National Print Exhibition, Brooklyn Museum of Art

1st National Print Exhibition, Printmakers of Southern California, Los Angeles

24th Annual Exhibition of Prints, Northwest Printmakers, Seattle Art Museum

2nd Biennial of Color Lithography, Cincinnati Art Museum

California State Fair Exhibition, Sacramento, Calif.

1951 160th Annual Exhibition of Painting and Sculpture, Pennsylvania Academy
of Fine Arts

70th Annual Exhibition of Painting and Sculpture, San Francisco Museum of Art

5th National Print Exhibition, Brooklyn Museum of Art

Annual Exhibition of Prints, Library of Congress, Washington, D.C.

28th Annual Exhibition of Etching and Engraving, Philadelphia Print Club

15th Annual Exhibition of Prints and Drawings, San Francisco Museum of Art

California State Fair Exhibition, Sacramento, Calif.

1950 American Painting Today, Metropolitan Museum of Art

Contemporary American Prints, Renaissance Society, University of Chicago

22nd Annual Exhibition of Prints, Northwest Printmakers, Seattle Art Museum

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established after a reasonable search whether an artist or
urchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

GCA

GALLERY OF CONTEMPORARY ART
98 GERRARD STREET WEST • EMPIRE 4-3721
TORONTO • ONTARIO • CANADA

September 7th, 1956.

Mrs. E. Halpert,
The Downtown Gallery,
32 East 51st Street,
NEW YORK 22, N.Y.

Dear Mrs. Halpert:

I had hoped that either my brother or I would be in New York by now, but unfortunately we have both been so busy with plans for our opening on September 14th, that such a trip has not been possible. It now appears that one of us will probably be there some time after the 20th of September, and hope to go over the particulars then of the three shows we are planning through your gallery. We can then pick up the Marins, unless you would prefer our waiting for another few days until the collection returns from Europe.

We have fairly definitely lined up the shows for the coming season, and hope the following dates meet with your approval.

October 17th to November 7th - John Marin
February 8th to February 27th - Kuniyoshi
April 8th to April 25th - Group of American Painters
(including several Shahnas with
the others arranged when we
see you in New York)

Regarding the last mentioned show, we would like to plan this as the exchange show which we spoke of in our phone conversation, and feel sure you will have no trouble choosing acceptable Canadian paintings when you are able to come to Toronto.

We have already begun publicizing the Marin show, and the interest shown so far has been very encouraging. Any material you can lend us on Marin would be a great help.

Yours respectfully,

Morry Kernerman
Morry Kernerman.

MK/SS

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THE COLUMBUS GALLERY OF FINE ARTS

COLUMBUS 15, OHIO

September 14, 1956

Miss Edith Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Miss Halpert:

We enjoyed seeing your gallery so much and talking with Mr. Marin. The two small Marin paintings that we chose, Sunset, and The Trees, we would enjoy very much. We have notified Berkeley Express to pick these up as soon as possible.

I will write you upon the receipt of these paintings.

Sincerely yours,

Elizabeth Johnson

Mrs. Kiehner Johnson
Lending Gallery

ESJ:ss

Not to publishing information regarding sales transactions.
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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

I have received an inquiry by a collector of prints if I knew where reproductions of Marin's watercolors could be secured. Mentioned especially were reproductions of Marin's "Machias, Maine, 1952", private collection, and "Machias, Maine, 1945", John Marin Jr. collection. Do you know if reproductions of these paintings are available, and where one might obtain a list of available Marin reproductions?

Speaking of Marin, recently we saw the travelling exhibition on "Expressionism", and included was a wonderful Marin oil painting. I am afraid to even ask the price of a painting like this, but just want to say it was wonderful.

Thanks again for sending the photos (I am returning them as you requested) and picking out for us one small painting and a piece of sculpture.

Sincerely yours,



John C. Denman
The Exeter Hotel
8th Avenue and Seneca Street
Seattle 1, Washington

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

September 18, 1956

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York City

Dear Edith:

The Selections Committee of the Friends of Art of the Nelson Gallery - Atkins Museum is planning to make its annual selection of paintings to be sent to Kansas City for consideration for purchase by the organization at its annual meeting on November 1, 1956. This year, in accordance with a general program for acquisitions for the Friends of Art Collection, paintings in the abstract tradition will be considered for purchase. Approximately ten thousand dollars will be available for one or more acquisitions to the Collection.

The Selections Committee, consisting of Mrs. George H. Bunting, Jr., Dean David L. Strout and myself will be in New York during the week of October 8th. We are particularly anxious to consider outstanding paintings in the selection by:

Stuart Davis
Arthur G. Dove

All expenses of packing and shipment to Kansas City will, of course, be assumed by the organization. We should like to have the paintings arrive in Kansas City by October 19th for exhibition before the annual purchase meeting on November 1st. Paintings not purchased will be returned at the earliest possible time after that date.

I should like to ask your great kindness in lending and will be most appreciative of your fine cooperation in bringing important examples of contemporary painting to the Collection.

Very sincerely yours,

Joe
Patrick J. Kelleher
Curator of European Art

*Love the McGolden
Family; You were
an angel to be so
generous.*
Joe

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September 20, 1956

Mr. James N. Schramm
2700 South Main Street
Burlington, Vermont

Dear Jim:

Since we are opening our 31st annual exhibition early in October, I am rounding up all consignments of paintings by our old masters and I am wondering whether you had made a decision about the small Weber we sent on approval.

I also want to alert you of a very special party we are planning for October 10th, 5 - 8 P.M. This will be a double event. One, given by the publisher for Frederick Wight whose novel on Modigliani is appearing that day; the other, to celebrate our 31st anniversary. For these two occasions, I sincerely hope that you and Dorothy will be in New York.

My best regards,

Sincerely yours,

RGS/ek

WILLIAM ROCKHILL NELSON GALLERY OF ART
(The William Rockhill Nelson Trust)
ATKINS MUSEUM OF FINE ARTS
KANSAS CITY 11, MISSOURI
Cable Address: Neltrust

September 4, 1956

Mrs. Edith Gregor Halpert
32 East 51st Street
New York 22, New York


Dear Edith:

I have just today returned from my vacation and I had my first peek at the McGoldrick Family Portrait. It is really a charmer and we do very much appreciate your kindness and generosity in giving it to the Gallery. You can appreciate more than anyone else what a significant addition it is to our small collection of nineteenth century paintings.

As soon as possible I will forward to our Trust office the evaluation of the picture so that receipts can be sent to you for income tax purposes.

Again thank you for your kindness.

Yours sincerely,


Ross E. Taggart
Associate Curator of
Collections.

RET:pk

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CLASS OF SERVICE

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WESTERN UNION TELEGRAM

W. P. MARSHALL, PRESIDENT

1201

SYMBOLS

DL = Day Letter

NL = Night Letter

LT = International Letter Telegram

Destination

The filing time shown in the date line on domestic telegrams is STANDARD TIME at point of origin. Time of receipt is STANDARD TIME at destination.

1936 SEP 21 3 28

NA167 RX PD FAX Y SEATTLE WASH 21 1155AMP

MRS EDITH HALPERT, THE DOWNTOWN GALLERY
32 EAST 51 ST

RETURNED TODAY FROM WEEK IN TOKYO. DARRIAN BABY
AND FINK OIL PLUS GOLDEN LANDSCAPE SOUND FINE

JOHN DENMAN

*Red John feel for
John feel for
Carl*

DARRIAN FINK

WE WILL APPRECIATE SUGGESTIONS FROM ITS PATRONS CONCERNING ITS SERVICE

* AMERICAN EXHIBITION TRAVELING ALH
THRU GERMANY - COLLECTED BY
HERTA WEAHER - for GERMAN GOV'T.

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September 13, 1956

Mr. Ogden K. Shannon
Fort Worth, Texas

Dear Mr. Shannon:

Forgive me for being so slow, but our season started with a tremendous bang and I did not have an earlier opportunity to give you the information you requested.

I am now enclosing a letter for your files. Also, I hope that you and Mrs. Shannon will be in New York soon and I shall have the pleasure of seeing you.

Sincerely yours,

ERH/ek
Encs.

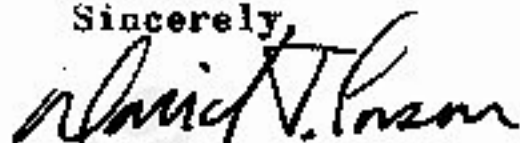
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9/10/58

Dear Miss Halpert,

Someone recently asked to see photographs of my work. I'm afraid I do not have time to take new ones or reprint the existing negatives. If you still have the ones I sent for the "Chicago Show" would you mind returning them?

Sincerely,



David T. Carson
439 Webster
Chicago 14, Ill.

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September 6, 1966

Mr. William M. Milliken, Director
The Cleveland Museum of Art
11150 East Boulevard
Cleveland 6, Ohio

Dear Mr. Milliken:

Thank you so much for your letter and the check. A bill is enclosed.

Needless to say, we are delighted that the Cleveland Museum has made this acquisition and that the Marin painting will be in such excellent company.

I hope that you will stop off to say hello when you are next in town.

Sincerely yours,

EMM/ek
Enc.

September 6, 1966

Mr. Frederick S. Wight, Director
Art Galleries
University of California
Los Angeles, California

Dear Fred:

Since Gross is telephoning today, I am sending you this letter giving a more complete outline of the situation.

After our conversation, I brooded over the matter considerably but followed through with my own suggestions of discussing the situation with the Jack Levines, who were my house guests with the Silberts. When I returned to New York, I checked with Jack Bauer and today finally reached Gerry Gross.

No one felt that it would be great sales propaganda but everyone seems to agree that it would provide an additional angle valuable to the book and to you. Since the promotional direction is basically a literary one with a touch of the three letter word, everyone agrees that having an art (a noble three letter word) party would create an excellent accent and would reach immediately a public you want - a public that is usually slow on the trigger in buying. While there will be books for sale at the party for the author's autograph, this cannot amount to any generous outlet but on the other hand can lead to a slow, steady national distribution among people who are not fiction readers and may not be entirely familiar with your previous art writings, strange tho it may seem for a guy on the best seller list.

Incidentally, Jack did not think that such a party would be interpreted as "pushing your luck" by no means.

And so, I am very dispassionately giving you this realistic report and hope that you will want to take this chance. If so, won't you send me a list of invitees other than those who would be on our list.

As Ever,

EGH/ek

CABLE ADDRESS
"RICHZEIS NEW YORK"

RICHARD S. ZEISLER
595 MADISON AVENUE
NEW YORK 22, N. Y.
PLAZA 6-9277

September 13, 1956

Mr. Walter S. Benedict
419 East 57th Street
New York 22, New York

Dear Walter:

Jim Schreum and I have seen and like a painting by Walter Meigs at The Downtown Gallery which could be purchased for the Amherst College Collection with the \$400.00 given by Philip Lillenthal, Jr. '11. It would be excellent procedure if all the members of the alumni committee could see and give their opinion of this painting.

Would it be possible for you to visit the gallery within the next few weeks for this purpose, and notify me concerning your thoughts? Mr. Lillenthal's donation provided for the purchase of "a piece of contemporary art," and has left the choice of the subject and material to the committee.

With every good wish,

Most cordially yours,

Richard S. Zeisler

RSZ:gh

cc: Mr. G. Burton Cumming
Mr. James S. Brown, III
Mr. James S. Schreum
Professor Charles Morgan
Mr. J. Alfred Guest
✓ Mrs. E. Halpert
The Downtown Gallery

rise to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

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September 21, 1956

Mr. Richard Klaner
Campbell Ewald Agency
General Motors Building
Detroit, Michigan

Dear Mr. Klaner:

Fortunately I found a number of color reproductions which appeared in Life and other magazines, as well as catalogues. These are enclosed, together with photographs of paintings which are still available.

I find, however, that we have no duplicate copies of the Penguin book published on Shahn. This can be obtained, I am sure, at the Detroit Institute Library.

There is sufficient variety in the reproductions I am sending to give your client an excellent idea of the great variety in treatment and the ever imaginative quality of his work.

As in many instances these are the only duplicates that we have, will you be good enough to return the material to me at your earliest convenience, and do let me know the reaction of your client.

Sincerely yours

RMH:la

WEISSBERGER & FROSCH
COUNSELORS AT LAW

L. ARNOLD WEISSBERGER
AARON H. FROSCH
CABLE "ARNWEISLAW, N. Y."

609 MADISON AVENUE
NEW YORK 22, N. Y.

PLAZA 8-0800

Sept. 18, 1956

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Mrs. Edith Halpert
4 Downtown Gallery
32 East 51st Street
New York, N.Y.

Dear Mrs. Halpert:

I have discussed with Mr. Huntington Hartford your suggestion about the establishment in his new art building of an American art center, and Mr. Hartford asked me to tell you that he would be interested in discussing the proposal with you. He thinks it is somewhat premature at the moment, however, and would prefer to meet with you in about four weeks. If you will be good enough to get in touch with me at that time, I shall be glad to arrange an appointment.

Kind regards.

Cordially yours,

LAW:agg



JOHN LEE CLARKE, JR.

Dear Edith -

I have been asked to
cohost at the opening of a
small exhibition in
connection with the re-
opening of the Fraenk Bros
shop on 57th St. on
Thursday, the 13th, from
5 to 7. and do so hope that

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like the old simple moulding frames - in a gilt as light a color as possible. This water color to have the place of honor over the drawing room fireplace and could stand a slightly heavier moulding.

May I call to your attention the fact that several small flakes were missing when received. I trust that these can be restored without hurting the print.

Very truly yours,

C. Alexander

ORIOLE STUDIOS

Dear Mrs. Halpert

~~Write~~ I just got a letter from Tom Dahill saying that the painting "Hilltown" was sent to you by mistake. If you would be so kind, would you ship it collect to me? My address is:

MRS. WALTER DONOVAN

9 SOUTH RUSSELL ST.

BOSTON 14, MASS.

I would be interested if you have the time to write, to hear about this show & how Tom figures in it.

Yours truly, Denise Donovan
agent to Mr. Dahill.

Shipped
via Berkeley
9/6/56

dorothy braude

900 commonwealth avenue
boston, massachusetts

interiors

SEPTEMBER 17, 1956

MRS EDITH G. HALPERT
THE DOWNTOWN GALLERY
32 EAST 51st STREET
NEW YORK 22, NEW YORK
DEAR MRS. HALPERT:

IT IS SOME TIME SINCE I HAVE HAD TIME TO EITHER
WRITE OR VISIT. NOW I AM PLANNING TO DRIVE TO N.Y.
THIS FRIDAY SEPTEMBER 21. I WOULD LIKE TO CALL AND
SEE WHAT YOU HAVE THAT MIGHT BE INTERESTING. ALSO I
WOULD LIKE TO KNOW IF YOU HAVE BEEN ABLE TO SELL THE
BLOOM DRAWING.

LOOKING FORWARD TO SEEING YOU, I AM

SINCERELY YOURS

Dorothy B. Edinburg
DOROTHY B. EDINBURG

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AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME HAYWARD E KING

DATE OF BIRTH 28 March 1928 CITY Little Rock STATE Arkansas

CURRENT ADDRESS ABROAD: Street 171 Blvd St Germain, chez Mme Rozet
CITY Paris, 6 COUNTRY France

TOTAL TIME ABROAD One (1) year

WHICH FELLOWSHIP: Academy of Rome () Fulbright (X) Abbey ()

If other, please list None ()

ADDRESS IN THE UNITED STATES 305 West Claremont Street
Pasadena 3, California

ART EDUCATION Pasadena Junior College 1944-48; UCLA '47, 48; California School
of Fine Arts '49, '50; Armed Services 1950-52; California School of Fine
Arts '53-55 Bachelor of Fine Arts Degree June 1955

ONE MAN SHOWS at 8 Gallery, 3119 Fillmore Street, San Francisco, California June 1955

AWARDS: Honor Scholarship California School of Fine Arts '54-'55; Fulbright '55-'56

Participated in ~~NATIONAL~~ REGIONAL EXHIBITIONS Two-man show California School of
Fine Arts Gallery 1954; Three-man show CSFA Gallery Spring 1955;
74th Annual, San Francisco Art Association, Museum of Art, 1955

*** **

Please check titles and media for catalogue inclusion:

Lithograph

(Will you kindly send correct title for
our catalogue)

"EXISTENCE IN TWO DIMENSIONS"

not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

HARRY L. BRADLEY
138 WEST GREENFIELD AVENUE
MILWAUKEE, WISCONSIN

September 5, 1956

The Downtown Gallery
32 East 51 Street
New York 22, New York

Att: Mrs. Edith Gregor Halpert

Dear Mrs. Halpert:

We are attaching list of paintings which
Mr. and Mrs. Bradley purchased from you. Would
you please inform us if there is any appreciable
change in the value of these paintings.

This data is desired for insurance valuation.

Very truly yours,

(Miss) *I. B. Braeger*
Secretary to H. L. Bradley

IBraeger

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researchers are responsible for obtaining written permission
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AMERICANS IN EUROPE
at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Leon Golden

DATE OF BIRTH 1-16-23 CITY Chicago STATE Illinois

CURRENT ADDRESS ABROAD: Street American Academy, Via Angelo Masina 5

CITY Rome COUNTRY Italy

TOTAL TIME ABROAD 9 months

WHICH FELLOWSHIP: Academy of Rome (☒) Fulbright () Abbey ()

If other, please list None ()

ADDRESS IN THE UNITED STATES 875 Castro St. San Francisco, Calif.

ART EDUCATION Art Institute of Chicago 1941-42; 1946-48

State University of Iowa 1948-1950

ONE MAN SHOWS at

AWARDS: See attached lists

Participated in NATIONAL AND REGIONAL EXHIBITIONS See attached list

*** **

Please check titles and media for catalogue inclusion:

Oil on ? Gouache on ?
Gouache on ? on
" on ? Cardboard

Tomb Figure
Landscape
Landscape

September 20, 1936

Mr. Hugh S. Stix
The Artists' Gallery
851 Lexington Avenue
New York, N. Y.

Dear Mr. Stix:

While I had planned to join your many friends in honoring you on September 18th, unfortunately, I was called out of town and did not return in time for the reception.

May I extend to you my congratulations on the remarkable feat you have accomplished.

Sincerely yours,

EGH/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1956

Miss I. E. Braeger
136 West Greenfield Avenue
Milwaukee, Wisconsin

Dear Miss Braeger:

As you requested, I have entered the information on the list and I am now returning it to you.

If you need any further information, please do not hesitate to call on me.

Sincerely yours,

EOH/ek
Enc.

GUMPS

4 September 1956

Mrs Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York City 22, New York

Dear Mrs Halpert:

The Shahn's finally arrived yesterday afternoon. I guess I have the right to use some sharp language with Berkeley when I write them.

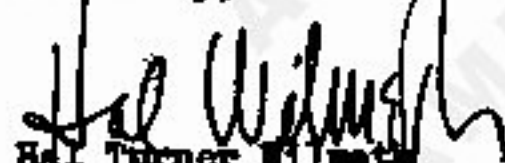
Thanks a million for a good looking show. It is hanging and with the inclusion of a fine painting owned by the California Palace of the Legion of Honor - it made a good show. We have had people on our necks since Monday asking to see the things - now let's hope they were not just curious - but will be serious patrons.

Will send you some colored photographs of the installation if we get some taken.

Enclosed is your invoice.

Thanks again. If you have time I would like to hear more about your Young Americans Painting in Europe.

Sincerely,



Hal Turner Wilmer
Director
GUMPS GALLERY

For to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is published 60 years after the date of sale.

250 POST STREET

GUMP'S

SAN FRANCISCO 8

17 September 1956

Mrs Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York City 22, New York

Dear Mrs Halpert:

In answer to your letter of the 13th -

We can use about 15 to 18 average sized framed works in our exhibition space. Other items which will be matted will be placed in the gallery but probably not hanging.

The enclosed photo will give you an idea of our Gallery set-up. We have a very long solid wall upon which a center is established in the installation. The wall turns at the end with an additional 25 feet. Each installation becomes a new problem and with the help of our display department we come out with some attractive set-ups.

Please use the packer of your choice and have them bill us for the charges. I will trust your judgement on this. Please notify them at your own convenience.

Our publicity department is in the midst of getting the press release out and our announcement designed - will send you copies of each.

We will look forward to receiving the things as soon as possible.

Thanks again for all your help and cooperation.

sincerely,



Hal T Wilmett

Director
GUMP'S GALLERY

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searchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 50 years after the date of sale.

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME NORMAN D. NAROTZKY
DATE OF BIRTH 14 MARCH 1928 CITY BROOKLYN STATE N.Y.
CURRENT ADDRESS ABROAD: Street 15 BOUL. JOURDAN
CITY PARIS 14e COUNTRY FRANCE
TOTAL TIME ABROAD TWO YEARS
WHICH FELLOWSHIP: Academy of Rome () Fulbright (V) Abbey () 1956-57
If other, please list WOOLEY - 1954-55 FRENCH GOVT. 55-56 None ()
ADDRESS IN THE UNITED STATES 633 OSBORN STREET
BROOKLYN 12, N.Y. - DI 5-1449
ART EDUCATION BROOKLYN COLLEGE 1945-1949
ART STUDENTS LEAGUE N.Y. 1945-1949
COOPER UNION - 1949-52 ATELIER 17, PARIS - 1954-56
ONE MAN SHOWS at CADAQUES - SPAIN - 1955
AWARDS: TEXAS ANNUAL WATERCOLOR SOCIETY - 1954 PEARL BREWERY AWARD
PHILADELPHIA MUSEUM OF ART PURCHASE AWARD - PRINT CLUB - 1956
Participated in NATIONAL AND REGIONAL EXHIBITIONS BROOKLYN SOCIETY OF ARTISTS - BROOKLYN MUSEUM - 1952
TEXAS ANNUAL WATERCOLOR SHOW - 1954
1954 - LOCAL ARTISTS SHOW - WITTE MUSEUM - SAN ANTONIO TEX.
PHILADELPHIA PRINT CLUB - 1956
SALON DE MAI - PARIS - 1956 - SALON DES REALITES NOUVELLES - PARIS - 1956
Please check titles and media for catalogue inclusion:

Oil on ? CARDBOARD Northern Landscape 1956

Not to publishing information regarding sales transactions.
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from both artist and purchaser involved. If it cannot be
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may be published 60 years after the date of sale.

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September 13, 1936

Mr. John Clancy

Frank I. M. Kahn, Inc.
65 Fifth Avenue
New York 22, N. Y.

Dear Mr. Clancy:

In going through my follow-up file, I found some correspondence regarding a painting by Alexander Brook which was consigned to you on May 15.

I don't want to rush you, but I would like to know whether any interest has been shown in this painting. It would be wonderful to see you send my best wishes for a very successful season.

Sincerely yours,

Very truly yours,

BCH/ek

BCH/ek
Enc.

rior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

LEON GOLDIN, Professional Exhibition Record, continued

1950, continued

27th Annual Exhibition of Etching and Engraving, Philadelphia Print Club

California State Fair Exhibition, Sacramento, Calif.

14th Annual Exhibition of Prints and Drawings, San Francisco Museum of Art

Exhibition of Artists of Los Angeles and Vicinity, Los Angeles County Museum

1949 California Centennial Exhibition, Los Angeles County Museum

American Watercolors, American Federation of Arts Travelling Exhibition

First Annual Competition, Des Moines Art Center

First State Wide Exhibit, Fresno Art League

1948 59th Annual American Exhibition, Art Institute of Chicago

150th Anniversary Exhibition of Lithography, Rochester Print Club, New York

20th Annual Exhibition of Lithography, Philadelphia Print Club

12th Annual Watercolor Exhibition, San Francisco Museum of Art

2nd Old Northwest Territory Exhibition, Illinois State Fair

Discovery Exhibition, Associated American Artists Galleries, Chicago, Ill.

Exhibition Momentum, Roosevelt College, Chicago.

1947 45th Annual Watercolor and Print Exhibition, Pennsylvania Academy of Fine Arts

1st National Print Exhibition, Brooklyn Museum of Art

51st Annual Exhibition for Artists of Chicago and Vicinity, Art Institute
of Chicago

2nd Biennial National Exhibition of Prints, Albany (N.Y.) Print Club

16th Annual Graphic Arts Exhibition, Wichita Art Association

19th Annual International Exhibition, Northwest Printmakers, Seattle Art Museum

American Prints, American Federation of Arts Travelling Exhibition

1946 57th Annual American Exhibition, Art Institute of Chicago

Exhibition of Chicago Veterans, Associated American Artists Galleries, Chicago

Leo S. Guthman

September 18, 1956

Mrs. Edith G. Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

I enjoyed being with you last Monday, and again my compliments on your Show. It so happened Katherine called asking me for dinner next Friday. She mentioned that she had seen you in Florence, and I told her how well received your Show was.

I wish I could accept your invitation for your party for the 10th, but it looks like I will have to be here at that time. However, like a bad penny, I will keep turning up.

Warmest regards.

Fondly,

Leo

2629 South Dearborn Street
Chicago 16, Illinois

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established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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37
COPY FOR MRS. HALPERT

September 12, 1956

L. Glashow, Inc.
1622 Amsterdam Avenue
New York 31, N.Y.

Re: 32 East 51st Street

Attention: Mr. N. Nadola

Dear Mr. Nadola:

Please proceed in accordance with your proposal dated August 30th, to rerun the front risers in the above premises. The hot water and circulating risers are to be rerun from the present brass connections at the heating boiler and cellar ceiling and the cold water risers from the cellar main. Risers are to be connected to present branch lines (or new branches if run in accordance with alternate estimates) and provided with 1/2" valves at each floor. You are to do all necessary cutting which is to be kept to a minimum, patching will be done by others.

You are also to provide a new hot water branch for the lavatory at the rear of the 1st floor.

You are to receive a total cost of labor and material plus the usual overhead and profit. Total cost is not to exceed \$855.00.

If the following additional work is ordered, prices listed below are to be added to the upset price:

New branches for 3rd floor lavatory & kitchen	\$130.00
" " " 4th " front bath & kitchenette	185.00
" " " 5th " " "	185.00
" " " 5th " center bath	185.00

All piping to be red brass or copper tubing with brass or copper fittings.

It is understood that work will be started on or before the 18th of September and rushed to completion and that you will have the same team for this work that installed the risers in the rear.

Very truly yours,
32 East 51st Street Corp.
I. M. SCHWARZKOPF, INC. Agent

By:


Irving M. Schwarzkopf

IMS/pwk

rior to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1956

Mr. Richard Lorts
321 West 88 Street
New York, N. Y.

Dear Mr. Lorts:

Thank you for your letter.

Perhaps I should tell you that as of 1953 the gallery policy was changed and we discontinued any additions to our list, concentrating only on the ten older artists whom we represent.

We deviate twice a year by inviting a large group exhibition like the current one, concentrating on an area with a selection of artists within that area. Instances are, the artists of Boston; Chicago; Los Angeles; etc.

Sincerely yours,

EDL/ek

and fighting is a very tough
job for me. If only I were
concerned, I would not fight,
but I have a responsibility
toward Mrs. Murdoch and
the artists whose works I
have purchased. I am tired
and sensitive and you
caught me off guard. So
it is best to ignore the
incident - we have work to
do.

Sincerely,
Elizabeth

September 8, 1956

Mr. Jacob Schulman
38 North Main Street
Gloversville, New York

Dear Mr. Schulman:

Thank you for your letter. It started the season off pleasantly for me. Because of my European trip, my summer seemed very short and rather hectic. However, it all seems worthwhile when I look about and see the entire gallery filled with such outstanding American art - as opposed to Europeans of the same generation. There are so many interesting and individual examples that I do think that it would be worth your while to come in. Besides, it is nice to see you. As soon as David Rosen returns to New York, we shall start following through again. There certainly seems to be a mental block in connection with the Weber. It requires a psychiatrist rather than a dealer.

Happy New Year.

Sincerely yours,

EGH/ek

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Now we come to problem of my shenanigans with other dealers. I ought to ask the Hans Hofmanns, but does this mean asking the ~~San Yveton~~, and do you like that? And if you were to do that, would you want to ask the ~~Marian Willards~~? All this is, shall we say, optional, except that I don't want to hurt the Hofmanns, but it may seem too big a price. And if you do the Hofmanns, then Fred Olsen and Fred H. Olsen, his son. The latter's address is Leete's Island, Guilford, Connecticut. The Whitney could help you with the other.

I think that there could be a few invitations scattered in the Boston area; probably no one will come, but it at least is a notification. By all means ask Bill Lane.

329 E. 82nd St.
New York City
September 9, 1956

The Downtown Gallery
32 E. 51st St.
New York City

Gentlemen: Atten.: Mr. John Marin, Jr.

Enclosed is my check for \$25 in partial payment on the Ben Shahn drawing of hands, which you showed me last Friday afternoon.

The decision to buy it was reached while I walked up Madison Avenue a bit later; I tried to phone you but had waited just a few minutes too long, and you had gone. I'll stop in at the gallery on Tuesday since I expect to be out of town tomorrow: we can take care of any further arrangements then.

Your consideration and patience in letting me pore over the Shahn folio is honestly appreciated. I look forward to coming in again.

Sincerely,

Harry Kellenberger
Harry Kellenberger

WTD 4/19/60

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Architecture and Building

VOLUME XXXI
NUMBER 8

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Editor: **DONNE AVENELL**

CONTENTS for August 1956

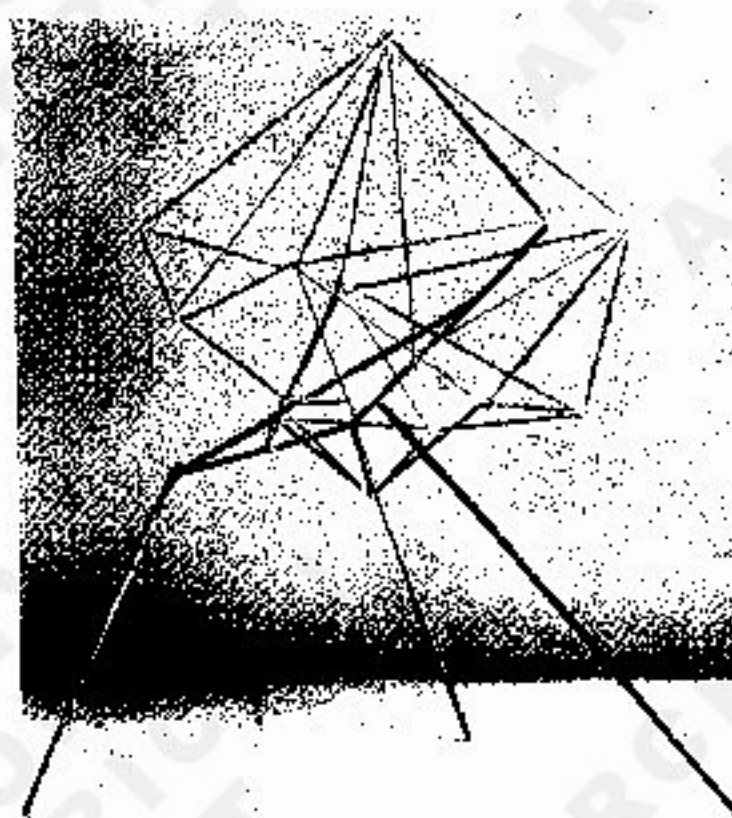
movement in high places reported last month. To be movement *away from* high wing the resignation of Dr. in the L.C.C. to take up a p at Cambridge (generous aid, for his present col- as a medium for his fantasies finds this material "much more pathetic and easier to handle than thing else."

ould was a biologist and this atific background together with extravagant sense of the absurd

he is so amused to make should provide entertainment for somebody else.

He is passionately American and living in Italy has done little to shake his conviction that America is the future cultural centre of the world.

house at the age of 110



Top right, flowers in steel and bronze supported by marble

Above, sketch of a theme in metal

Left, 'High table.' (The Dean is anonymous)

Pl ship at once

September 21, 1956

Mr. P. H. Brissenden
2539 Rosebery
West Vancouver, British Columbia

Dear Mr. Brissenden:

The O'Keeffe painting, which you purchased, has just been delivered to us ready for shipment. It has been sprayed and no longer requires the glass.

We are making arrangements with Sedworth, who will attend to the packing at our expense and will send the crate to you with all the appropriate papers, etc.

I hope that you and Mrs. Brissenden will enjoy your new acquisition.

Sincerely yours,

RCM/ek

September 7, 1950

Mr. Albert Christ-Janer
School of the Arts
The Pennsylvania State University
University Park, Pennsylvania

Dear Albert:

It just occurred to me that your trip is quite imminent and that I have had no reply to my letter of August 30th. Also, I recall no mention of insurance arrangements, etc. All in all, I wish that you could appear one day in advance of your truck so that we can make very complete plans and can arrange with the warehouse for specific items to be removed. Otherwise, I am afraid it would be rather hectic and messy particularly at this hectic and busy time of the year.

O.K.? I look forward to your visit.

Affectionately,

ECH/ek

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September 14, 1956

Mr. Stanley Wilson
c/o Barclay Bank
1 Pall Mall East
London S. W. I. England

Dear Mr. Wilson:

This is to advise you that the package containing your watercolors did reach us. For your information, the gallery was closed during July and August and everything was held for my return.

Since the exhibition was hand picked and announced as such, it would have been impossible to include your pictures under any circumstances, and I wish that you had communicated with me in advance before sending this unsolicited package which involved expense for us without any benefit to you.

In this gallery, we have always specialized in the work by American artists. Until very recently the majority of the New York galleries accented the work of foreign painters and sculptors and our own men had very little support. Thus, there is nothing that I can do in relation to your paintings and would like to know where you want the package sent collect. We shall follow your wishes in the matter. Incidentally, I thought there were most interesting and if you have someone to refer these to in New York, we shall arrange to make the delivery.

Sincerely yours,

BCH/ek

7th Sept. 1956

TO THE PROPRIETOR,
DOWNTOWN GALLERY,
32, E. 51ST ST., N.Y.C., U.S.A.

DEAR SIR, I AM CONSIDERABLY
CONCERNED, RESPECTING THE REGISTERED-
INSURED, PACKAGE AND REGISTERED-
LETTER SENT TO YOU DATED 26th JUNE 1956.
THEN AN AIR-MAIL LETTER DATED 13th AUGUST
1956 TO WHICH I HAVE RECEIVED NO REPLY
WHATSOEVER. WONDERING IF ALL OR ANY
OF THE AFORESAID DID SAFELY REACH
YOU OR NOT?

THE PACKAGE CONTAINED 12
FINE ORIGINAL MOUNTED DRAWINGS BY
MYSELF ON CONSIGNMENT TO YOU AT
\$40 EACH TO ME AND INSURED FOR
\$500. THE REGISTERED-LETTER
CONTAINING RESPECTIVE DOCUMENTS.

I REQUEST TO RECEIVE FULL
ACKNOWLEDGEMENTS BY RETURN OF POST
AND YOUR OBSERVATIONS RESPECTING
THE PROPOSITION PLEASE?

ALL THE ABOVE WERE
ADDRESSED TO MRS. EDITH HALPERN
AT THE DOWNTOWN GALLERY.
WITH THE COMPLIMENTS

OF

VERY SINCERELY YOURS.

STANLEY WILSON

Stanley Wilson

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purchaser is living, it can be assumed that the information
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702
ret.

MILTON GOLDMAN AGENCY

from 7 Hartford Avenue

22 EAST 80TH STREET
NEW YORK 22, N.Y.
MURRAY HILL 8-0840
CABLE ADDRESS MILTGOLD

September 14, 1956.

Miss Edith Halpert,
The Downtown Galleries,
32 East 51st Street,
New York 22, N.Y.

Dear Edith Halpert:

Though I may not be non-objective about some of your paintings, I can
be very objective about our delightful evening with you last night. It
was a great pleasure and great fun to meet and spend the few hours to-
gether and I hope we shall have a chance to see you again very soon.

Sincerely,
Milton
MILTON GOLDMAN

MG:GH

P.S. I still can't get over your living just one flight away from
your business. This must be the ultimate in New York living.

M.

BOX 603
CHATHAM, MASSACHUSETTS

Miss Edith Halpert
32 East 51 Street
New York-N.Y.

Sept. 5, 56

Dear Miss Halpert;

Thank you for your recent letter telling me
that you were reopening your Gallery, as of
today, and that you would take care of the
Rebecca Adams's Basket water color.

Ofcourse, an old frame can not be always in
perfect condition but trust that you can find
one as perfect as possible. As you know I

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702
September 17, 1956

Mr. Grover Herman, President
American-Marietta Company
101 East Ontario
Chicago, Illinois

Dear Mr. Herman:

During his recent visit to the gallery, Leo Guthman asked me to write to you, and I am so doing.

The current exhibition, of which a catalog is enclosed, is one of our annual guest shows to help introduce new artists to the American public. On the back page you will find the names of artists who are permanently associated with us and whom we represent. None of these, I am sure, will require an introduction to you.

I am very eager to have you see our interesting range which always includes the work of younger artists as well as our "old masters". I hope that you and Mrs. Herman will come in when you are in New York. It will be a great pleasure to meet you.

Sincerely yours,

RGH/ek
Enc.

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME JAMES JOSEPH HOFFMAN
DATE OF BIRTH NOV. 4, 1925 CITY RACINE STATE WIS.
CURRENT ADDRESS ABROAD: Street AMERICAN ACADEMY IN ROME
CITY ROME COUNTRY ITALY
TOTAL TIME ABROAD 3 YEARS
WHICH FELLOWSHIP: Academy of Rome ☒ Fulbright () Abbey ()
If other, please list _____ None ☒
ADDRESS IN THE UNITED STATES 2022 MICHIGAN BLVD
RACINE, WISCONSIN
ART EDUCATION B.F.A. (PAINTING) U. OF ILLINOIS 1948
ART STUDENT'S LEAGUE, FALL, 1948
BROOKLYN MUSEUM SPRING, 1949 U. OF IOWA GRADUATE
SCHOOL, FALL 1949 (NO DEGREE)
ONE MAN SHOWS at _____
AWARDS: KINLEY MEMORIAL FELLOWSHIP 1948
WORKING SCHOLARSHIP TO SUMMER SCHOOL, SARAGATUCK, N.Y. 1947
PRIX DE ROME 1953-56
Participated in NATIONAL AND REGIONAL EXHIBITIONS _____

*** **

Please check titles and media for catalogue inclusion:

~~Oil on ?~~

Portrait

CASEIN ON PANEL - SKETCH PORTRAIT OF YEHUDI
WYNER

CASEIN ON PANEL - FIGURE

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September 13, 1956

Miss Shirley R. Driver
Assistant Curator
The Art Gallery of Toronto
Orange Park
Toronto 28, Canada

Dear Miss Driver:

Thank you so much for your letter of September 6th.

This morning, I received word from a friend who gave me
a good deal of additional information and we are now
planning to send an exhibition of Maria's work to the
Gallery of Contemporary Art.

I am grateful for your cooperation.

Sincerely yours,

EGH/ek

September 13, 1956

Dr. Raymond Meyers
518 Ontario Street
Buffalo 7, New York

Dear Ray:

This place has been hopping so with the current exhibition that I did not have time to answer your note of Sept. 5th.

Frankly, I was somewhat upset with the contents. While the Levine was sent to you on approval, the Karfiol was an actual sale and I have already paid Mrs. Karfiol as we tried to straighten out our accounts completely before closing for the summer. Thus, it will create great embarrassment for me so many months after she was told that it was an actual sale. Aside from that, I think you are really making a mistake in this decision. Why don't you think about it a little longer?

It will be swell to see both of you next month.

Sincerely yours,

RMH/ek

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THE MUSEUM OF MODERN ART

NEW YORK 19

31 WEST 53rd STREET

TELEPHONE: CIRCLE 5-8900

CABLES: MODERNART, NEW-YORK

PORTER A. McCRAY

DIRECTOR OF CIRCULATING EXHIBITIONS

September 18, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York, New York

Dear Edith:

Under separate cover I am sending you today a copy of the catalog of the exhibition EXPOSITION INTERNATIONALE DE SCULPTURE CONTEMPORAINE, now in progress at the Musée Rodin in Paris, to which you generously lent William Zorach's sculpture Torso.

I am sorry this is so late in reaching you, but these copies have just arrived today. It had been our understanding that copies would be sent to lenders to the exhibition directly from Paris. We have also sent a copy of the catalog to Mr. Zorach.

Press reports recently received indicate that the exhibition has been a highly successful one, with the American section attracting a great deal of attention and comment.

The exact closing date for the exhibition has not yet been determined, but will probably be early in October. We will notify you as soon as we know the return date of your loan.

Sincerely,

Porter

Porter A. McCray
Director
Circulating Exhibitions and
The International Program

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

[SEPT. 12, 1956]



THE AMERICAN FEDERATION OF ARTS

1063 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

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PIONEERS OF AMERICAN ABSTRACT ART

Exhibition #55-15

ITINERARY

1955 December 1-22	Atlanta Public Library Atlanta, Georgia
1956 January 4-25	Louisiana State Exhibit Museum Shreveport, Louisiana
February 8-March 1	The J. B. Speed Art Museum Louisville, Kentucky
April 19-May 10	Lawrence Art Museum Williamstown, Massachusetts
May 24-June 14	Hunter Gallery of Art Chattanooga, Tennessee
July 1-August 5	University of Nebraska Lincoln, Nebraska
October 7-28	Oklahoma Art Center Oklahoma City, Oklahoma
November 4-20	New Mexico Art League Albuquerque, New Mexico
December 1-22	Cornell University Ithaca, New York

September 21, 1958

Mr. Nathaniel Saltenstall
53 State Street
Boston 9, Massachusetts

Dear Nat:

Indeed, I was rather surprised to hear the latest news, but I can well understand that you cannot continue so many enterprises simultaneously. It will be a loss to the public but you are making enough contributions to our cultural world, and I think you are quite right to reduce your responsibilities and to have more house room. As a matter of fact, it will be wonderful for me to have you to myself for a day or two when I next come to Welfleet.

I have been waiting for Zarash to return from the west coast and expect him momentarily. However, if you are in a hurry, why don't you just have the Boston Truck Company deliver it to the gallery. Let us know ahead, so that we can have some extra men to carry it up and leave it here on display.

Perhaps, we can coax you into New York one of these days. I am dying to see you.

. Affectionately,

RGL/ek

THE MUSEUM OF MODERN ART

NEW YORK 19

THE MUSEUM COLLECTIONS

11 WEST 53rd STREET
TELEPHONE: CIRCLE 6-8900
CABLES: MODERNART, NEW-YORK

5 September 1956

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Dear Mrs. Halpert:

May I thank you on behalf of Mr. Barr for your letter of August 30th. Mr. Barr is out-of-town but will have your letter when he returns to his office in the middle of the month.

Sincerely yours,

Marie Alexander
Secretary to Mr. Barr

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

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September 21, 1956

Mr. Hal T. Wilmoth, Director
Gump's Gallery
250 Post Street
San Francisco 2, California

Dear Mr. Wilmoth:

Enclosed you will find a consignment blank enumerating the Shabms being shipped to you via Berkeley Express, who will send you a bill. Meanwhile, would you be good enough to place insurance on these as it is far less expensive than the railway express insurance premium.

Photographs are being mailed to you under separate cover for publicity together with biographical notes, etc.

I sincerely hope the show is a great success.

Sincerely yours,

ECH/ek
Enc.

September 19, 1956

Miss Helen B. Hall, Curator
University of Michigan
Alumni Memorial Hall
Ann Arbor, Michigan

Dear Miss Hall:

Thank you for your letter.

The Ben Shahn serigraph called "Silent Music" has been out of print for several years. If by any chance we should obtain one through an exchange or repurchase, we shall be glad to communicate with you.

Sincerely yours,

HGH:ak

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

ABBOTT PATTISON — born in Chicago 1916. Graduate Yale College 1937. Graduate Yale School of Fine Arts 1939. Travelled China and Japan 1940. U. S. Navy January 1942 - December 1945, Captain, Destroyer Escort. Instructor Art Institute School 1946-52. Worked in France 1950-51. Visiting Sculptor University of Georgia 1953 — carved marble group for campus. Sculptor in Residence University of Georgia 1954 — completed 4 sculptures for campus. — **SCULPT. YOUNG**

SCULPT. YOUNG SENT - 1955-1956.

Exhibited: Chicago Area Galleries and Art Institute of Chicago since 1940; University of Notre Dame Gallery; Elgin Academy, Elgin, Ill.; Holbrook Gallery, Athens, Ga; Metropolitan Museum of New York City; Whitney Museum; Downtown Gallery; Grand Central Moderns; Pennsylvania Academy; Oakland Museum; Rockport, Maine; Birmingham Museum.

Prizes: 1939, 1st Travelling Fellowship, Yale University; 1942, Logan Prize and Medal and purchase for permanent collection, Art Institute of Chicago; 1946, Eisendrath Prize, Art Institute; 1950, 1st Pauline Palmer Prize for Sculpture, Art Institute; 1951, \$1500.00 Prize, Metropolitan Museum of Art in 1st Cont. American Sculpture Show; 1953, Pauline Palmer Prize for Sculpture, Art Institute. **1954. 1st PRIZE**

SCULPT. YOUNG - JOJO ART CENTER - CHICAGO

EUROPE

32 East 51 Street, New York

SCULPTURE PURCHASED ABROAD

September 5th to 29th

September 4th

for use in publicity and the catalogue, important!

IN

Chicago STATE Ill.

COUNTRY Italy

CITY T. Uenye

TOTAL TIME ABROAD 10 months

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()

If other, please list _____ None ☒

ADDRESS IN THE UNITED STATES 526 Aldine Ave.

Chicago 13 - Ill.

ART EDUCATION BA. Yale College 1937

BFA Yale School of Fine Arts 1939

ONE MAN SHOWS at _____

AWARDS: _____

Participated in NATIONAL AND REGIONAL EXHIBITIONS _____

*** **

Please check titles and media for catalogue inclusion:

No. of cast 1 Bronze - *unique copy* Field of Encounter
Family by the Sea
Figures by the Shore

AMERICANS IN EUROPE
at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Carol HAERER

DATE OF BIRTH 1-23-33 CITY Salina STATE Kansas

CURRENT ADDRESS ABROAD: Street 15 Boulevard Jourdan

CITY Paris 14^e COUNTRY France

TOTAL TIME ABROAD 2 years

WHICH FELLOWSHIP: Academy of Rome () Fulbright ☒ Abbey ()

If other, please list and Woolley fellowships None ()

ADDRESS IN THE UNITED STATES

2508 West 18th, Sioux Falls, South Dakota

ART EDUCATION University of Nebraska

ONE MAN SHOWS at Galerie Prismes - Paris

AWARDS:

Participated in NATIONAL AND REGIONAL EXHIBITIONS Monet - Chicago

Mid-West - Omaha; Mid-America - Kansas City; All-Nebraska - Lincoln

- Denver; Salon des Realites Nouvelles; 26 Peintres Abstraits;
Peintres Am. en France - Paris

Please check titles and media for catalogue inclusion:

Watercolor

Enlcr

Do you still want any
information on the little oil painting?
40 P - European size - La Terra

Prior to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 17, 1956

Mr. Abbott Pattison
526 Aldine Avenue
Chicago 13, Illinois

Dear Mr. Pattison:

Since your letter indicated that you were coming through New York, I did not answer. Actually I am very sorry that you did not get in to see the exhibition which looks extremely handsome and which you have heard, no doubt, has created tremendous interest. I imagine that you saw the two reviews last Sunday including a reproduction of your sculpture. Also if Time Magazine actually comes through, you will find another reproduction in that publication, issue of September 19th.

Meanwhile, I am enclosing a check for the second relief, basing it on the price quoted by you. My best regards.

Sincerely yours,

EGH/ek
Enc.

AMERICANS IN EUROPE
at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME ERIC VON SCHMIDT
DATE OF BIRTH MAY 28, 1931 CITY BRIDGEPORT STATE CT.
CURRENT ADDRESS ABROAD: Street VIALE MILTON, 95
CITY FLORENCE COUNTRY ITALY
TOTAL TIME ABROAD ONE YEAR
WHICH FELLOWSHIP: Academy of Rome () Fulbright (X) Abbey ()
If other, please list None ()
ADDRESS IN THE UNITED STATES EVERGREEN AVENUE, WESTPORT, CT.

ART EDUCATION FARNSWORTH SCHOOL OF ART, FLA./ ART STUDENTS
LEAGUE OF N.Y.

ONE MAN SHOWS at WSPT PUBLIC LIBRARY, '51/ MARTIN-RICHARDS INC. '53/CT.
AWARDS: FULBRIGHT GRANT (below) LEONID KIPNIS GALLERY '55/CT.
STANLEY SIMON AWARD/6TH ANN. NEW ENG. EX/1-MAN SHOW AWARD, SARASOTA
ART ASSOCIATION EXHIBITION '55
Participated in NATIONAL AND REGIONAL EXHIBITIONS
3RD-7TH ANNUAL NEW ENGLAND EXHIBITION, '52-'56/ SILVERMINE GUILD (CT)
GROUP SHOWS '54-'55, PRINT SHOW '65/ FULBRIGHT ARTISTS EX. ROME '56/
ONE-MAN SHOW OF DRAWINGS, AMERICAN EMBASSY THEATER, ROME '56, ETC.

Please check titles and media for catalogue inclusions:

Pen and Ink Drawing

Folk Singer

Send
5 POL
Publishing



The Evansville Press

September 19, 1956

Mrs. Stephen N. Tager
900 East Mulberry Street
Evansville, Indiana

Downtown Gallery

Gentlemen:

As art columnist for the paper listed here,
I should like to receive a catalog of the
current show of American artists living
abroad.

I hope one is available. Thank you for your
attention,

Sincerely

Ruth R. Tager
Mrs. S. N. Tager

view to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
architect is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 20, 1956

Mr. Milton Hebard
American Academy in Rome
Via Angelo Masina 5
Rome, Italy

Dear Mr. Hebard:

Mr. Allen told me about your letter and that you had ordered three additional casts of "Donna Trastevere" to be delivered in approximately six weeks.

We have also sold the "Pisador" and another client is eager to have one as a Christmas gift for her husband. If it is possible to have an additional cast made of this as well, I should very much like it. As a matter of fact, you might just as well have two made simultaneously. Won't you please let me know so that I can advise her accordingly.

I hope that you had occasion to see the publicity which has appeared in connection with this show, particularly the New York Times of September 9th which reproduced your sculpture together with a Blaustein painting. Incidentally, I sent him copies of the Times and Tribune which he will, no doubt, show you. A story also appeared in the current issue of Time Magazine (September 24). The attendance has been tremendous and the interest at a peak. I am very proud of the young generation.

I believe that Margaret Lowengrind of the Contemporaries is writing to invite you to join the gallery. I can recommend her and the gallery highly. The latter is particularly suited for sculpture and is beautifully situated with large display windows. This is merely a suggestion on my part. In each instance where I invited dealers to come in, I requested that they write directly to the artists so that the arrangements may be made independently.

My very best regards.

Sincerely yours,

EGH/ek

53 STATE STREET
BOSTON 9, MASSACHUSETTS

September 10, 1956

Mrs. Edith G. Halpert
Downtown Gallery
32 East 51 Street
New York 22, New York.

Dear Edith:

It certainly was good to get your note.
Never feel that you are a heel. I can't
tell you what fun it was that evening
with you and the Gilberts.

With the exception of a trip to
Bridgewater and back in one day, I haven't
been near Newtown since I last saw you.

I have not heard from Chrysler in regard
to the Zorach. I am afraid it was one of
those cocktail hour conversations.

I am sure you will be interested to know,
and I want you to hear it before it gets
to you through other sources ... I am not
going to have a gallery next season.
Instead I am making the building into a
house for myself. This brings up the
subject of the Zorach. I think I had
better return it before the winter. I will
arrange with the Boston Truck Company here
for shipment and if you will let me know
where Zorach would like it delivered, it
will be directed there.

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

1956

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!NAME DON FINKDATE OF BIRTH 9-1-23 CITY DULUTH STATE MINN.CURRENT ADDRESS ABROAD: Street 38 RUE HIPPOLYTE MAIN D'ORNCITY PARIS 14 COUNTRY FRANCETOTAL TIME ABROAD Four Year - (4 YEARS)

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()

If other, please list _____ None (✓)

ADDRESS IN THE UNITED STATES 1132 East Third StDULUTH, MINN.ART EDUCATION PRIVATE - 1937-41WALKER ART CENTER - 1946 - 1950ST PAUL Art School 1950-51 - Art Student League 51-52ONE MAN SHOWS at HANLEY GALLERY - MPLS - 1951 - UNIV. of MINN. 1951GALLERY CRAVEN - PARIS - 1954

AWARDS:

(City Center Award Group Exhibit) - 1955 (AM ARTIST IN EUROPE -)Participated in NATIONAL AND REGIONAL EXHIBITIONS II MAESTRA PITTURA AMERICANABORDIGHERA - ITALYMPLS ART INST - WALKER ART INST.SARASOTA ART ASSN - ST PAUL GALLERY -* COMPARISONS 1955 - 36 MUSEUM OF MODERN ART - PARIS

Please check titles and media for catalogue inclusion:

Oil on ? CANVAS

" " "

OIL ON PAPER

" " " "

Mountains (Composition Black & White)

Composition Blue and White

Composition Blue and Red Line

Composition Black and Red Line

* ART IN FRANCE & World - M. of Modern Art Paris - 1956

PAINTERS OF TODAY - PALAIS ROYAL - PARIS - 1956

Groups - GALLERY ARNOLD - PARIS - GALLERY CRAVEN - PARIS

* " " " " LAROUX PARIS (OVER)

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

30

ARCHITECTURE & BUILDING, August 1956

The sculpture of David Gould

David Gould, whose work is to be seen outside Leonardo Ricci's house, is a 27-year-old American sculptor of Russo-Jewish descent. He uses steel as a medium for his fantasies as he finds this material "much more sympathetic and easier to handle than anything else."

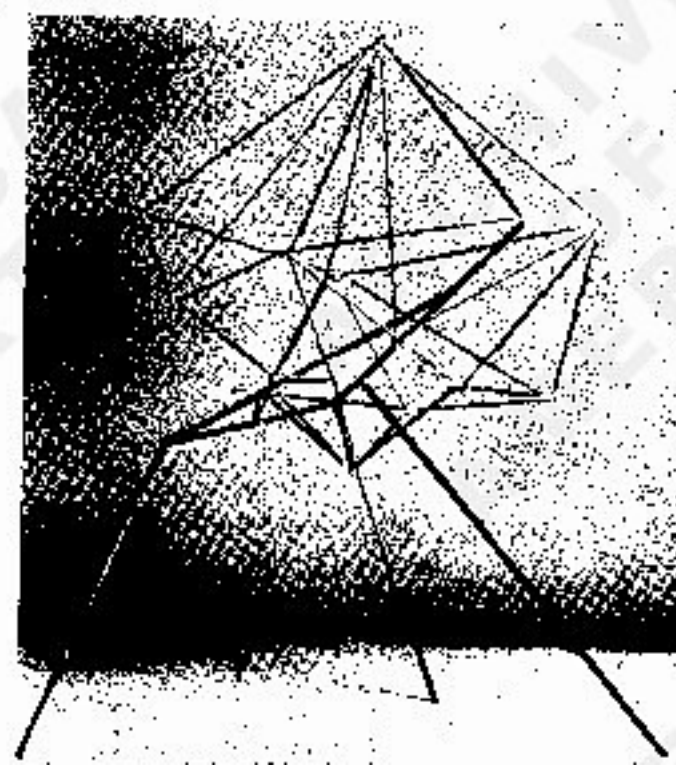
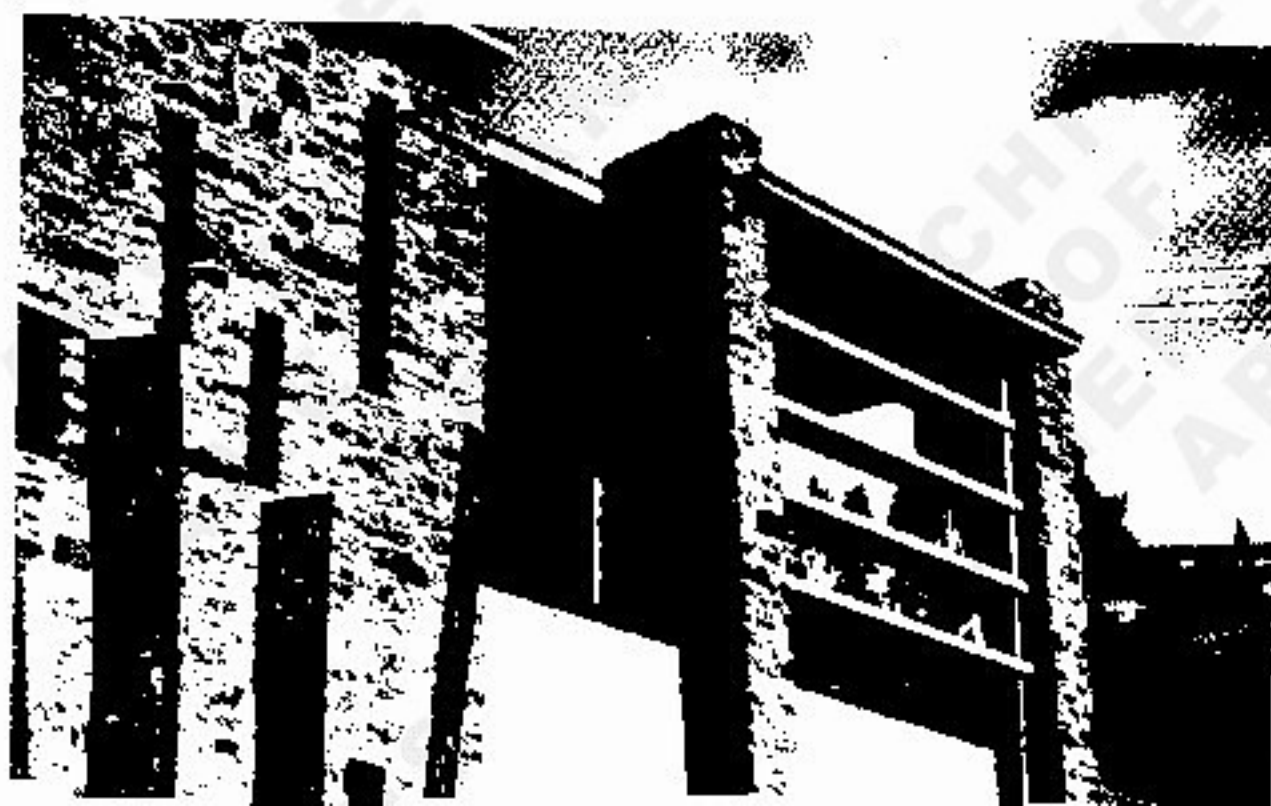
Gould was a biologist and this scientific background together with an extravagant sense of the absurd

combine to produce unusually diverting results—a remark which is no insult to a sculptor who is content that the "bits" he is so amused to make should provide entertainment for somebody else.

He is passionately American and living in Italy has done little to shake his conviction that America is the future cultural centre of the world.



David Gould, whose grandfather died after falling off a horse at the age of 110



THE PENNSYLVANIA STATE UNIVERSITY
UNIVERSITY PARK, PENNSYLVANIA

SCHOOL OF THE ARTS
MUSIC ART THEATRE

September 19, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert
Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

I wish you could hear the telephone calls that I get now from faculty and students who are all elated over the pictures! We have placed about half of them in the Hatzel Union Building gallery, along with eleven from the Guggenheim Museum; it is a rich exhibition, indeed.

Today, Stuart Frost and I, along with other faculty members and students, begin to place the rest of the pictures in the Library, Old Main, and other places, always in fireproof buildings and in places where they are reasonably safe.

I have bought insurance for them from a responsible insurance company, the agent of whom does all the insurance work for our University.

You will be hearing more from the students and you will be getting an invitation presently from us; we hope that you can come to the campus to give us a talk, but mainly to visit and to be with Virginia and me.

With love to you, and with deepest gratitude,

Yours faithfully,



Albert Christ-Janer

AMERICANS IN EUROPE
at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME JAMES PHILLIPS
DATE OF BIRTH AUG. 11, 1929 CITY BLACK RIVER FALLS STATE WISCONSIN
CURRENT ADDRESS ABROAD: Street 1, PLACE ST SULPICE
CITY PARIS COUNTRY FRANCE
TOTAL TIME ABROAD SINCE OCTOBER 1955 (9 MONTHS)
WHICH FELLOWSHIP: Academy of Rome () Fulbright (☒) Abbey ()
If other, please list _____ None ()
ADDRESS IN THE UNITED STATES BLACK RIVER FALLS, WISCONSIN
ART EDUCATION LAYTON SCHOOL OF ART, MILWAUKEE
UNIVERSITY OF WISCONSIN - BS. 1952
ART STUDENT'S LEAGUE, NEW YORK
ONE MAN SHOWS at (IN PREPARATION) GALERIE DE SEINE - PARIS
AWARDS: SCHOLARSHIP, LAYTON ART SCHOOL 1947-49 / FELLOWSHIP, HUNTINGTON
HARTFORD FOUNDATION 1954 / FULBRIGHT AWARD 1955-56 - RENEWED 1956-57
Participated in NATIONAL AND REGIONAL EXHIBITIONS INTERNATIONAL DRAWING SHOW
1952 - YOUNG AMERICAN PAINTERS (INTERNATIONAL FOR EXHIBITION IN
FRANCE AND US.) 1954 - "INTERIORS" YALE UNIVERSITY 1955

*** **

Please check titles and media for catalogue inclusion:

Oil on ?
MASONITE

Young Girl at the Tuilleries

(OVER)

RAYMOND R. MEYERS, M. D.
518 ONTARIO STREET
BUFFALO 7, N. Y.
RIVERSIDE 5995

Sept. 5-1902

Dear Edith,

It was so nice to hear
from you - after its long
& cold summer.

In answer to your
question. I am re-turning
The Karfins & definitely
keeping The Lewis. We have
to be in N.Y. City & will
be 4-5 weeks. Will
look forward to seeing you
Sincerely,

Ry —

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 21, 1966

Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Gentlemen:

We have had some previous correspondence about four paintings by Zerbe which were consigned to you by this gallery on June 4, 1963.

In checking recently, we find that the paintings are still on circuit and would, therefore, suggest that they be returned directly to the Alan Gallery which represents Karl Zerbe.

Sincerely yours,

ECB/ek

cc/ Mr. Charles Alan

September 13, 1956

Mr. Samuel Cashman
General Motors Styling
General Motors Technical Center
Warren, Michigan

Dear Mr. Cashman:

Some months ago, we corresponded in connection with an idea
you have of organizing a series of special exhibitions.

I am now rather curious as to whether this idea went into
effect. Won't you please let me know.

Best regards.

Sincerely yours,

BCH/ek

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Thomas H. Dahill Jr.

DATE OF BIRTH June 22, 1925 CITY Cambridge STATE Mass.

CURRENT ADDRESS ABROAD: Street Academia Americana via Angelo Mesina 5

CITY Roma COUNTRY Italy

TOTAL TIME ABROAD one year will be here another year.

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey (x)

If other, please list None (x)

ADDRESS IN THE UNITED STATES 223 Broadway, Arlington, Mass.

ART EDUCATION School of the Museum of Fine Arts Boston; graduate

Harvard, Fogg summer school; Skowhegan school of painting & sculpture,

Skowhegan, Me. ;

ONE MAN SHOWS at

AWARDS: Edwin Austin Abbey memorial Scholarship

Participated in NATIONAL AND REGIONAL EXHIBITIONS Boston Arts Festival 1955& 56
1956 International Academy show, Palazzo Venezia, Rome.. American Academy show

Rome 1956

*** **

Please check titles and media for catalogue inclusion:

"Crucifixion" tempera

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welded steel sculptures - sent at my
expense (light & not too costly to
send) ???

Thanks again for your
kindness & interest in putting on
Chicago show

Yours truly
Alfred Paterson

September 5, 1956

Mr. Milton Hebard
American Academy in Rome
Via Angelo Masina 5
Rome, Italy

Dear Mr. Hebard:

The exhibition of "Americans in Europe" opened today to a very enthusiastic audience. We are all hoping that it will be a howling success.

Mrs. Halpert is very eager to have three more cast of "Donna Trastevere" as there has been much interest in this bronze. Will you ship these to us at your earliest convenience?

Sincerely yours

Secretary to Mrs. Halpert

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you will be free to join me
at that time. I am having
a more formal invitation
sent to you with details of
time and place but hope that
this little note will prompt
you to keep that date free
looking forward to seeing
you.

Sincerely

Jack Clarke

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

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DATES:

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PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Salvatore Samuel Ineo
DATE OF BIRTH Sept. 15 - 1920 CITY Philadelphia STATE Penna
CURRENT ADDRESS ABROAD: Street Via dei Torriani 8 Interno 13
CITY Rome COUNTRY Italy
TOTAL TIME ABROAD 4 1/2 years
WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()
If other, please list None (X)
ADDRESS IN THE UNITED STATES 1015 Morris Street,
Philadelphia 48, Penna.
ART EDUCATION Temple Univ. Tyler Sch. of Fine Arts
Philadelphia Print Club Workshops
Graphic Sketch Club Philadelphia
Contemporary Art Gallery Florence Italy
Wayne Gallery N.Y. City
ONE MAN SHOWS at Mailland Hotel Restaurant Museum
Chicago Gallery
Honolulu Art Academy Purchase Award 49
AWARDS: Color Print Society Award 50
City of Bologna Award Italy 52
Tiffany Award 49

Participated in NATIONAL AND REGIONAL EXHIBITIONS Albany Art Museum 44
(Internat'l Cincinnati Art Museum 56, 54, 53 - Penna. Academy 54, Phila. Art Mus. 54)
Phila. Print Shows (Nat'l) 45 to 51 Color Print Society 45 to 51 (Nat'l)
Represented in Art Academy Honolulu - Petit Palais, Eiffel Tower, Florence -
Museum of Modern Art New York - American Export Lines - Phila. Museum
Cincinnati Museum - Yamashita Art Museum Japan -
*** **

Please check titles and media for catalogue inclusion:

Collage ☐ PAPER
Watercolor ☐ METAL
OIL ☐ GRAYON
PASTEL ☐

(Will you kindly send correct titles
for our catalogue)

Please indicate the materials used in collage

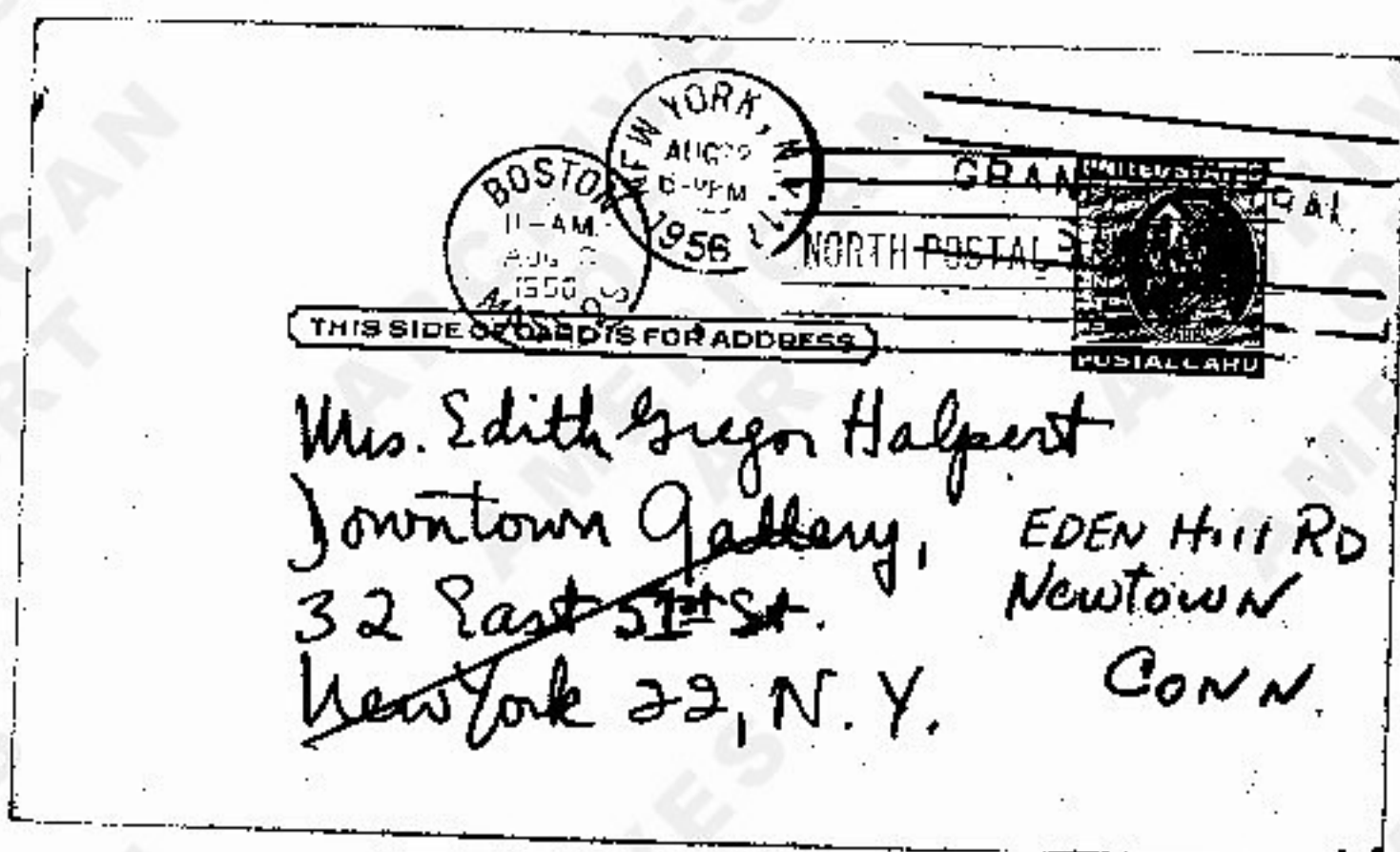
Title of Painting, "Roma 56"

one man shows continued:

Wayne gallery, Wash. D.C. 54
Citta' de Castello, Italy 53

Due to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



September 21, 1946

Mr. Carl A. Weyerhaeuser
203 School Street
Milton 87, Massachusetts

Dear Mr. Weyerhaeuser:

Much as I would like to be of assistance to you, I
am not sufficiently familiar with the field to advise
you where the artists listed in your letter may be
found. I would suggest, however, that you inquire
at the Boston Museum of Fine Arts which can direct
you.

Sincerely yours,

RGE/ek

GENERAL MOTORS STYLING

GENERAL MOTORS TECHNICAL CENTER

WARREN, MICHIGAN

September 17, 1956

Mrs. Edith Halpert
The Downtown Gallery
32 E. 51st Street
New York 22, New York

Dear Mrs. Halpert:

I am still hoping, though not for 12 shows a year. Perhaps two or three. They've suddenly clamped down on the purse strings here. I hope it's just for a while.

I appreciate very much your interest in the outcome.

Sincerely,



Samuel Cashwan
Exhibit Design

SC:ne

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

HPA

September 20, 1956

Mr. Richard H. Wood
4 Hillside Road
Baltimore 10, Maryland

Dear Mr. Wood:

Thank you for sending the photographs of the two portraits. Although I have always been interested in the work of Joshua Johnston, there are many portraits and subjects which I would much prefer to these. However, if you would care to send them to us on consignment at a net price of \$250 each or \$300 for the better example, I shall do my utmost to place them promptly.

Sincerely yours,

Peter J. ... 17/10/56

RCH/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.



THE CONTEMPORARY ARTS CENTER

FOUNDED BY THE CINCINNATI MODERN ART SOCIETY • IN THE CINCINNATI ART MUSEUM

Cincinnati 6, Ohio Parkway 1-5204 ~~Business Office 2-2744~~

September 4, 1956

Mr. John Marin, Jr.
Downtown Gallery
32 East 51 Street
New York 22, New York

Dear John:

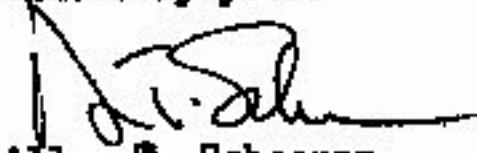
When we had originally made arrangements to borrow works of art for our Rental Gallery, we had agreed to return all items in early September. These plans were based upon our original intention to operate the Rental Gallery for two rental periods of three months each. Since our Rental Gallery was such an overwhelming success, (in total, we have made 83 rentals and sold 12 objects, at a total sales value of \$2245.00), we are anxious to maintain it as a continuous operation.

Considering this, I would like to ask if you would be willing to allow us to keep until June 1957 those objects which we now have on consignment from your gallery. In June we would return all unsold items to your gallery. According to our records, the following are still in our possession:

Zorach	watercolor	Sunset	\$400—
Marin	watercolor	Near Taos, N.M.	750—
Dove	oil	Snow Storm	375—
Kuniyoshi	ink drawing	Fisherman and Son	275—
Spencer	pencil drawing	Entrance to the Fort, Bermuda	175—
Dove	watercolor	Sunset	300—
Dove	watercolor	From the Pier	175—
Davis	gouache	The Ivy League	350—
Zorach	silver	Mother and Child	250—

If this is agreeable, could you inform me as soon as possible. I will look forward to hearing from you.

Sincerely yours


Allen T. Schoener
Curator

ATS/crs

not to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and publisher involved. If it cannot be established after a reasonable search whether an artist or publisher is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1936

Mrs. Charles L. Bybee
1909 Olympia Drive
Houston 2, Texas

Dear Mrs. Bybee:

I cannot tell you how embarrassed I am to badger you as I have, but I am sure that you can appreciate my position in the matter as well.

When you made the purchase in February - eight months ago - you volunteered the statement that a number of these objects would have been bought by other collectors in Houston for immediate payment, and I volunteered to let you have the cream of the show when you stated that you would make a bulk payment on account and would send further checks subsequently. On two occasions, months apart, you promised a check immediately and monthly payments thereafter. To date, we have received no check.

In a business of this kind, where I have to take advantage of the rare opportunities offered by Estates and families who want to make quick sales for immediate cash, it is very difficult for me to operate without the cooperation of my clients. As a banker's wife, I am sure this is obvious to you. During the summer, I lost part of a collection which involved a large sum of money and I am now being offered several very valuable items which I cannot afford to turn down. Won't you please do something about the matter at once? I shall be most grateful for the part payment which you promised Mr. Allen. I hope, too, that you are not annoyed and can understand my embarrassment in writing to you.

Sincerely yours,

RMH/ek

AMERICANS IN EUROPE
at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Bruce Gilchrist
DATE OF BIRTH 2-14-30 CITY Lewickley STATE Penna
CURRENT ADDRESS ABROAD: Street Gara, Spain & Copenhagen
~~CITY~~ Denmark ~~COUNTRY~~
TOTAL TIME ABROAD 3 years
WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()
If other, please list _____ None ☒
ADDRESS IN THE UNITED STATES Bruce Gilchrist
Old Westbury, Long Island
ART EDUCATION _____

ONE MAN SHOWS at _____
AWARDS: _____

Participated in NATIONAL AND REGIONAL EXHIBITIONS _____

77

*** **

Please check titles and media for catalogue inclusion:

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5 September 1956

Mrs Edith Halpert
DOWNTOWN GALLERY
32 East 51st Street
New York 22, New York

Dear Mrs Halpert:

Let's hope that your new season which opens today continues in the same business-wise direction as its predecessors.....

I had a good letter from Leon Goldin which arrived in the same mail as your last. I have been trying to run down some of his prints - we had a good stock of them when he left and they are completely sold out.

Yes, there is a possibility that we might be interested in the Americans Painting in Europe - including Goldin. We would have to schedule it for some time after January - let's correspond more about this later - Why would it include, etc, etc.???

SHAHN: We would like to have everything in the show for sale, this is not an absolute necessity, but a basic policy, certainly in this case we could make exceptions if it is necessary. We are, of course, anxious to have paintings if possible. Our best (most sure) sales will probably be graphics and drawings; I would like to think also that we could move a couple paintings. If you are showing Shahns in your opening this month... would it be possible to postpone our opening date long enough in October to use the ones you will show in September? We would open the 12th instead of the 1st. Your suggestion of California owned Shahns is good - this I would treat, however, as a last resort. Do you have a list of Bay Area people who have purchased Shahns from you?

Best wishes on your new season -
Sincerely,

Barbara Turner Wilmett
Barbara Turner Wilmett
Director

GUMP'S GALLERY
250 POST STREET • SAN FRANCISCO, 8 • CALIFORNIA • YUKON 2-1616

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME BILL PARKERDATE OF BIRTH Mar. 2, 1922 CITY Josephine STATE TEXASCURRENT ADDRESS ABROAD: Street 20 Rue BeauvrepaireCITY Paris 10 COUNTRY FRANCETOTAL TIME ABROAD 5 YEARS

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()

If other, please list _____ None (X)

ADDRESS IN THE UNITED STATES 425 49th StSan Diego, Calif.ART EDUCATION Studied in Cal. under the
Painter Fred Hecks 2 years, since
that time worked entirely alone.ONE MAN SHOWS at Galerie Kaganovitch 1954AWARDS: 1952 Prix Buhle

Participated in NATIONAL AND REGIONAL EXHIBITIONS 1955 - Five Americans
in Europe at the Stedlike Museum, Amsterdam
1956 - "Ecole de Paris" at the "Maison des Arts"
Munich

Please check titles and media for catalogue inclusion:

Oil

Improvisation

Gouache

Composition

These were purchased from Kaganovitch by Mrs. Halpert,
June.

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 17, 1956

Dr. Herbert Kayden
969 Park Avenue
New York, N. Y.

Dear Dr. Kayden:

The current market values of the paintings I
examined are listed below:

Raymond Breinin	WAREHOUSE	Gouache
		\$350.

Clifford Odets	FOUR LOST HARLEQUINE	
	Watercolor	\$100.

Sincerely yours,

Duplicate sent 9/17/57

EGH/ek

LEON GOLDIN

Prizes and Awards

1955-1957 Prix de Rome

1952 Fulbright Scholarship for Painting and Printmaking for France

1952 H. S. Crocker 1st Prize for Painting, 71st Annual Exhibition of
Painting and Sculpture, San Francisco Museum of Art

1952 1st Prize for Lithograph, 1st National Print Exhibition, Printmakers
of Southern California

1951 Tiffany Fellowship in Graphic Arts

1951 San Francisco Art Association Prize, 15th Annual Exhibition of Prints
and Drawings, San Francisco Museum of Art

1951 Ann Bremer Memorial Prize, 70th Annual Exhibition of Painting and Sculpture,
San Francisco Museum of Art

1950 First Prize in Prints, California State Fair, Sacramento, Calif.

1950 Honorable Mention in Oils, California State Fair Exhibition

1950 Honorable Mention Watercolor, Exhibition of Artists of Los Angeles and
Vicinity, Los Angeles County Museum

1949 3rd Prize in Oil Painting, California Centennial Exhibition, Los Angeles
County Museum

1949 2nd Prize in Prints, California Centennial Exhibition, Los Angeles County Museum

1949 First Prize in Watercolor, Fresco Art League First State Wide Exhibit

1949 Honorable Mention, First Annual Competition, Des Moines Art Center

1948 Honorable Mention, 20th Annual Exhibition of Lithography, Philadelphia
Print Club

1947 Honorable Mention, 2nd Biennial National Exhibition of Prints

Represented in Collections of the Los Angeles County Museum, the British Council
(London), and the California State Fair

September 13, 1956

Mr. Eric von Schmidt
Viale Milton, 95
Firenze, Italia

Dear Mr. Schmidt:

It was very good of you to send me the group of drawings. It was too late for the catalog but I decided to purchase #9, "Sink with Dishes and Cherries", and I am now enclosing my check.

What do you wish done with the balance that you sent me? Is there anyone in New York that these can be transferred to, or would you prefer to have it returned to Italy?

Sincerely yours,

EGH/ek
Enc.

SYLVAN LANG
LESLIE BYRD
DALTON CROSS
BERNARD LADON
JESSE H. OPPENHEIMER
JOHN P. GILES
PERRY D. DAVIS, JR.
NEIL BOLDRICK, JR.

LAW OFFICES
LANG, BYRD, CROSS, LADON & OPPENHEIMER
1500 MILAM BUILDING
SAN ANTONIO 5, TEXAS

September 10, 1956

5516

Mrs. Edith Halpert
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Mary and I returned yesterday from California and this is my first day at the office. Find your letter of August 7th together with your check for \$87.69 payable to our firm to cover disbursements made by it. Many thanks for same.

Last Thursday I was talking on the telephone to the Earl Stendahl Galleries concerning some items, and Mr. William Zorach happened to be there and heard my name mentioned. He came to the phone and we had a pleasant chat. Following this, young Mr. Alfred Stendahl came by our hotel to deliver some unbelievably cheap Aztec heads from the year 800, which we wanted for our rear terrace (\$200 for three items and the cost of getting them out of Mexico should have been more than that -- they make their money on their great pieces for which museums pay \$3000 to \$5000). Mr. Stendahl brought Mr. Zorach with him and we had a very pleasant half-hour chat. He expressed his appreciation for our services and stated that he had regretted that he did not follow your advice in the outset. He inquired as to the possibility of still having his sculpture erected in Houston, and I told him there was not a chance. He then mentioned the matter of arranging for its erection in San Antonio, and I advised him that I would discuss it this week with some local people and would then discuss the matter with you when we are in New York next week. He apologized for the manner in which his attorney had "taken over" and not cooperated with you and me in the proper manner.

He had been in California for several days serving on a jury which had been selected by Millard Sheets for the awarding of certain prizes in the Los Angeles County Art Museum.

Mary and I both are looking forward to seeing you next week, and I sincerely hope that the small Braque has not been sold and that you will advise the dealer who has it to try to hold it until we have an opportunity to look at it. We fly up next Monday, so the earliest that we could look at it would be Tuesday morning of next week. Will phone your gallery next Tuesday.

With very warm regards, I am

Sincerely,


Sylvan Lang

140 Academy Road,
North Andover, Mass.

14 September, 1956

Frank
Downtown Gallery,
32 East 51 Street,
New York.

Sirs,

If you have a catalogue of your exhibition, "Americans in Europe," I should appreciate receiving a copy and will gladly remit the price plus postage.

Yours very truly,

Buchanan Charles

B. Charles,
140 Academy Road,
North Andover, Mass.

September 7, 1958

Mr. K. W. Putnam
Albert R. Lee and Company, Inc.,
90 John Street
New York 38, N. Y.

Dear Mr. Putnam:

The gallery has just been reopened and I am attacking the correspondence.

I find my letter of August 14th addressed to you referring to the claim on the Stuart Davis which was damaged en-route and returned from Stanford University in California.

As the season is now launched, it is very important for us to have our limited stock available for sale and I shall be grateful for your immediate attention.

Sincerely yours,

RCH/ek

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME FREED, John

DATE OF BIRTH 12/29/30 CITY Oklahoma City STATE Oklahoma

CURRENT ADDRESS ABROAD: Street Hotel St. Paul, 43 rue Monsieur le Prince

CITY Paris VI COUNTRY France

TOTAL TIME ABROAD October, 1954 - July, 1956

WHICH FELLOWSHIP: Academy of Rome () Fulbright (X) Abbey ()

If other, please list _____ None (X)

ADDRESS IN THE UNITED STATES Rt. #1, Box 219

Oklahoma City, 11, Oklahoma

ART EDUCATION Oklahoma University: B.F.A. (1952); work toward M.F.A.
completed.

ONE MAN SHOWS at Galerie de Beaune - (Paris) - May 23-June 18, 1956

AWARDS: Sears Roebuck scholarship, 1948; Letselizer gold medal, 1952;

Fulbright, 1954-55; prize award Fulbright, 1955-56.

Participated in NATIONAL AND REGIONAL EXHIBITIONS Oklahoma Artists Exhibition,

Tulsa, 1952; Printmakers Show, Cinn. Ohio, 1951; Group show of Okla. U.

students, Forum Gallery, N. Y., 1954; Ten Fulbright Painters, Paris, 1955;

Group show sponsored by American Legion, Paris, 1955.

Please check titles and media for catalogue inclusion:

Oil on canvas

Spring-Paris

MARCH YELLOW

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September 21, 1956

Mr. John Coolidge
Fogg Art Museum, Harvard University
Cambridge 38, Massachusetts

Dear Mr. Coolidge:

In August, I wrote that I would communicate with you again in September.

When I returned to New York, I found that the Virginia Museum had also requested a Shahn exhibition to be held from February 8th to March 31st. Thus, I wonder whether you could start your exhibition somewhat later and run it into about the middle of January giving sufficient time for packing and shipping. Collectors are very unhappy about having extended loans but you may use your judgment in this regard.

During the first week of October, I shall send you a suggested list so that you may communicate with the owners, a number of who are fortunately located in your own locale. Incidentally, can you give me an idea of how many pictures you can actually hang - including paintings, drawings and serigraphs or preferably the space you have available since the pictures vary considerably in size.

No doubt, your library has all the material on Shahn for reference, but I shall send you the complete list of museum representations and important exhibitions held. If there is any other data necessary, do not hesitate to call on me, as I am very eager to cooperate with you.

Sincerely yours,

ECN/ek

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purchaser is living, it can be assumed that the information
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September 20, 1956

Mr. Valentine Arbogast, Director
Parrish Museum
East Hampton, Long Island

Dear Mr. Arbogast:

Mr. Allen mentioned your conversation regarding a contribution
toward the exhibition expense.

When the show was being selected, no mention of this fact was
made and since it is an accepted custom for the consignee to
assume all expenses, no such thought could have entered our
minds.

However, we made a special concession by allowing the 10% com-
mission to the Parrish Museum as a cooperative gesture. Thus,
we hope the sum involved will help you in covering your deficit.

I hope I have the pleasure of seeing you when you are next in
the neighborhood.

Sincerely yours,

RMH/ek

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
September 18, 1956

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

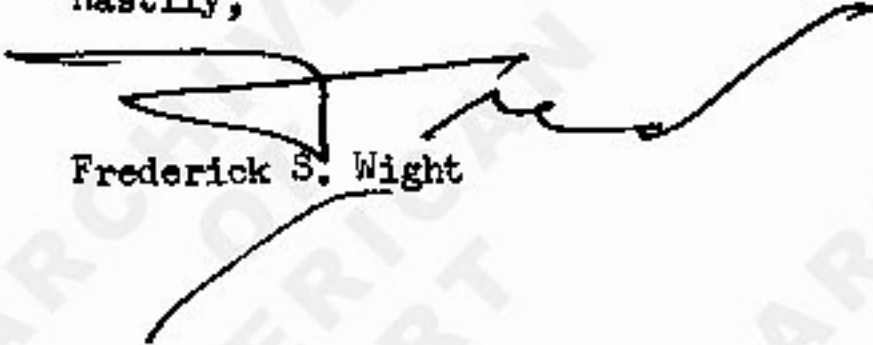
I hope that the list that I sent you was not too large. You realize that a good half of them, especially the out-of-towners, will not be there.

Here are two other names. I wish that you would send an invitation to August Frugé, manager of the University Press, as he will be in New York at that time. Send it to:

Mr. August Frugé, Manager
Publishing Department
University of California Press
Berkeley 4, California

Also, Miss Bernice Baumgarten, my agent, at Brandt & Brandt, 101 Park Avenue. Probably Gerry is taking care of this but she has done a great deal for me and I wanted to be sure.

Hastily,


Frederick S. Wight

FSW/dp

NEW YORK TELEPHONE COMPANY

Addresses: See information pages of Telephone Directory
Telephone: Dial or call operator and ask for "Business Office"

The Downtown Gallery
32 E 51

Sept 4, 1956
Telephone Answering Bureau

Rla 3-3707
Tel. No.

This is to confirm the request to disconnect your extension line to the intercepting equipment of the above Telephone Answering Bureau.

Arrangements have been made to complete this disconnection promptly and we shall appreciate it if you will advise us if this is not entirely in accordance with your wishes.

Very truly yours,

NEW YORK TELEPHONE COMPANY.

not to publishing information regarding sales transactions. searches are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1956

Mr. Ogden K. Shannon
Fort Worth, Texas

Dear Mr. Shannon:

This is to certify that we have received payment in full for the painting described below:

John Marin - LOOKING TOWARD SHEEP ISLAND - 1948
Watercolor \$1500.00

Sincerely yours,

BOH/ek

rior to publishing information regarding sales transactions, esearchers are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1956

Mrs. J. Glen Liston, Executive Secretary
The Western Association of Art Museum Directors
1807 88th Avenue North
Seattle 2, Washington

Dear Mrs. Liston:

Much as we would like to cooperate with your association, it is impossible for us to tour an exhibition of paintings by John Marin or any of the other artists listed. The period involved makes it very difficult for us to function in the gallery. I am sure that you can understand how important it is for us to have our stock available for the very short term exhibitions not exceeding six weeks. At the moment, we are anxiously awaiting the return of the large Marin show current in London.

If any of your members would like such an exhibition, we should be glad to be of service. In all instances, the consignee pays all the expenses of packing, shipping and insurance.

Sincerely yours,

RGE/ek

THE BROOKLYN MUSEUM

EASTERN PARKWAY, BROOKLYN 38, NEW YORK

TELEPHONE, NEVINS 8-5000

CABLE ADDRESS, BROOKMUSE

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September 7, 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

Thank you for your letter of August 30th,
to Mr. Gordon who is in Europe but will be back the
latter part of November.

Sincerely yours

Bertha Wegener

Bertha Wegener
Assistant Curator of
Paintings and Sculpture

HN:CU

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September 6, 1956

Miss Una E. Johnson
Director of Prints and Drawings
The Brooklyn Museum
Eastern Parkway
Brooklyn 65, New York

Dear Miss Johnson:

Several days ago we sent you a copy of our letter to Miss Harris.

This is to advise you that the gallery has responded, and that we have the Kanjyoshi stock here for your selection, as well as drawings by various artists connected with the gallery. I look forward to meeting you.

Sincerely yours,

EOH/ek
10/2/56
10/2/56

September 10, 1956

Dear Edith:

Thank you for sending the photographs of the new paintings and sculpture. They arrived this morning.

During our telephone conversation you mentioned having several small paintings painted in oil on paper and a small piece of sculpture by, I believe, Hebal. There is the possibility that the photographs which you sent me were of paintings and sculpture other than the ones you spoke to me about. At the time of our conversation I requested that you pick out for me one of the small paintings and the small piece of sculpture you mentioned, and I would purchase them.

Of the photos you sent, I liked best the ones by Goldin. As you know, the collection we have is composed of rather small paintings. Therefore, I would prefer the smaller Goldin entitled "Landscape No. 1", although "Tomb Figure" looked very interesting also. If "Landscape No. 1" was the painting you recommended to me over the phone, this one will be o.k. If you have another painting which you believe to be truly better and more interesting, although even smaller in size, you may make the substitution. I will accept your choice. The same holds true for the small piece of sculpture: if you believe Hebal's "Snake Charmer" is the most interesting small piece, it will be fine with me. For the sculpture I would like to keep the price within that of the price of the "Snake Charmer".

I am indeed sorry that I could not be in New York for the opening of this exhibition. I had been looking forward to being in New York on that date, but when I got my schedule the first of the month it became impossible for me to make the trip. As I told you on the phone one of the reasons I wanted to be there at an early date was to look over the things you brought back from Europe before all the other small collectors like myself got their hooks on all the select pieces. As you can see, I really am interested in small pieces of the very best quality possible. However, in being able to have some one like yourself choosing for me, I am quite sure the selection will be excellent. Therefore, I will leave it up to you to select the small painting and small sculpture.

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September 19, 1956

Mr. Alfred Blaustein
American Academy in Rome
Via Angelo Masina 5
Rome, Italy

Dear Mr. Blaustein:

Although Mr. Allen had written to you previously regarding the price of "The Ditcher", we have not as yet received a reply. Thus, I am enclosing our check basing the price on "Galleria Naples" which is somewhat larger. I hope this is satisfactory.

No doubt, you have heard reverberations of the tremendous success this show is enjoying. The attendance has been quite extraordinary, breaking all records. This, of course, is due to some degree to the excellent publicity. In the event that you have not seen the reviews which appeared Sunday following the opening, I am enclosing two clippings I have available. Also, Time Magazine of September 24th ran a story. The magazine, I understand, is available in Rome.

Are you interested in a gallery association? We have already placed several artists, but I have been holding out in your case as the dealers were not the most desirable. Antoinette Kraushaar, whom I invited, is coming tomorrow and if she should be interested, I will have her write to you directly. She would be my first choice for you. However, this will be entirely in your hands.

There has been so much interest in your work that I regret not having bought some smaller paintings, which would be more desirable for the current collectors who have smaller quarters than the traditional collectors. If you have several paintings you would like to send, won't you mail the photographs to me with the data including title, size, date and price. We can use lower price pictures for our Christmas show.

Mr. Roberts was here yesterday and he too seemed very pleased. My best regards.

Sincerely yours,

EGH/ek
Encl's.

September 21, 1958

Mr. John L. Clark
135 E. 54th Street
New York, N. Y.

Dear Jack:

So that you do not consider me a complete and utter heel, I am sending you this apology for not appearing at the party you so kindly invited me to. I was called out of town suddenly and did not return until the next day.

Naturally, I assume that you have some association with Frank Brothers and, if so, should like to say hello. If not, why don't you stop by for a drink some time next week.

Sincerely yours,

KGE/ck

rior to publishing information regarding sales transactions, searches are responsible for obtaining written permission on both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published is accurate after the date of sale.

From The Office of
KENNETH FRANZHEIM, ARCHITECT
F.A.I.A.
Telephone Jackson 8-3861
808 Lovett Boulevard
Houston 6

-2-

Evidently, upon thinking this over, Mr. Zorach felt that perhaps he is getting into a situation with increased foundry costs where he would not make much money, and he wrote us again on September 16, 1955, as follows:-

"You have probably received my photos and letter in regard to cutting the price of the two small panels by \$6000.00. I'm going to leave it to you, but frankly that's shaving it pretty close and allows nothing for a contingency. I may get myself into an unhappy situation. I did not mention that 25% of my fee on all this work goes to the Downtown Gallery. Costs are going up not down. Work like this has to be done in a happy mood. I hate to think that I'm just working for peanuts at this stage of my life. The prices I gave the Bank on all the panels was about 1/2 the usual fee, The National Sculptors' Society Sculptors get. I gave the lowest possible figure on these two small panels to the Bank, but being business men they are used to bargains.

Something I never learned to do -- I start with the lowest figure and then they cut you down whereas the wise guys realize they are going to cut down and double the price. I've got to learn that, but it's too late, I'm afraid. This job is a terrible responsibility, more than the outsiders realize, and there's a hell of a lot more to it than meets the eye."

After you have had an opportunity to review this, the writer will telephone you to discuss the situation.

Sincerely yours,

Kenneth Franzheim

KF:cb

cc- Messrs. A. G. McNees, William Zorach, Henry E. Meeney, File

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COLBY COLLEGE
WATERVILLE, MAINE

OFFICE OF THE
PRESIDENT

September 19, 1956

Dear Mrs. Halpert:

We are busily preparing for the opening of the American Heritage Collection on October tenth. We do hope you plan to be with us at the dinner when Mr. and Mrs. Ellerton M. Jette make their presentation of the paintings to the college.

We look forward to hearing from you and to greeting you on the tenth.

Sincerely yours,

J. S. Bixler

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September 20, 1956

*POC
at the address*

Mrs. Gerald Bloch
300 First Avenue
New York, N. Y.

Dear Mrs. Bloch:

It was recently called to my attention that our catalogues and previous correspondence addressed to you had been returned. Obviously, we had the wrong number.

Aside from the fact that we now have an excellent selection of Karfiol's figure paintings, we also have on view a large group of paintings and sculptures which I purchased from American artists during my summer trip to Europe. The show, as you may have noticed, has created tremendous interest.

I hope that you and Mr. Bloch will find time to come in in the near future.

Sincerely yours,

EGS/ek

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

You are cordially invited to attend

The Private Opening Of

THE NEW FRANK BROTHERS

and to view

the premier showing

of

'THE LITTLE GIACONDA'

by Thomas Sully

from the Americana Collection

of

CASWELL-MASSEY

Thursday
September 13th, 1956
5 to 7

Frank Brothers
9 East 57th Street
New York City

September 13, 1956

Mr. Nate Spingold
12 East 77 Street
New York, N. Y.

Dear Mr. Spingold:

Now that I am back in town, I am hoping that I shall have the pleasure of saying hello to you in person. Why don't you drop in?

Incidentally, we still have in our possession a painting which you bought and paid for making the check directly to the artist - John Fote, Jr. At that time, you had a specific place in mind - a place other than your home. If you would let us know where this is to be delivered, we shall be glad to do so.

Sincerely yours,

RCH/ek

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THE WESTERN ASSOCIATION OF ART MUSEUM DIRECTORS

Mrs. J. Glen Liston, Executive Secretary, 1807 38th Avenue North, Seattle 2, Washington

Gervais Reed, President
Curator, Henry Art Gallery
University of Washington
Seattle 5, Washington

Paul Mills, Vice-President
Curator, Oakland Art Museum
10th and Fallon
Oakland 7, California

Dr. Wallace Baldinger, Secretary
Director, Museum of Art
University of Oregon
Eugene, Oregon

Mrs. Afa Story, Treasurer
Director, Santa Barbara Museum of Art
1130 State Street
Santa Barbara, California

September 5, 1956

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information published 60 years after the date of sale.

Mr. John Marin, Jr.
Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mr. Marin:

Dorothy Brown of the University of California, Los Angeles, has suggested that I write you concerning the possibility of obtaining an exhibition of your father's paintings. At the Association meetings last year in San Francisco, interest was expressed in such an exhibition, and during the year I have been adding to this list of interested galleries. To date, we have nine possible showings, among them the University of British Columbia at Vancouver, B.C.; the Richmond Art Center, Richmond, California; Texas Western College at El Paso; Henry Art Gallery, Seattle; Beloit College, Beloit, Wisconsin; and the Haggin Galleries in Stockton, California.

Would it be possible to obtain through you an exhibition of about 20 oils to be circulated through our Association for a period of at least eighteen months, and possibly longer? The paintings should be chosen with travel in mind - they should be average size if possible; and not too heavily framed. If they could be selected as a retrospective from different periods of Mr. Marin's work, it would be excellent. Our Association would insure the exhibition for its full value from the time it left your hands until its safe return to you - this expense to be borne by the exhibitors. We could also charge a fee to each exhibitor, remitting a portion of it to you to defray the costs of packing the show. Transportation would be borne by the exhibitors.

Would you please give this request your consideration, and let me know if we may have the privilege of circulating such an exhibition?

Cordially yours,

J. C. Liston
Mrs. J. Glen Liston
Executive Secretary

Mrs. Edith G. Halpert

C. M. HEFFNER
235 W. GREENWICH ST.
READING, PA.

Sept. 11-56

Dear Madam.

We are sending a small Painting
which we had quoted to you some time ago
and were instructed to send after Sept. 5-
at \$35.00

We are sending along a most interesting book
all hand done look it over, probably you
can use same, a very nice and unusual book
trial \$35.00

If you cannot use, probably you will
know of someone who might want
this nice item. Let me know.

Respect
C.M. Heffner

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
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Hope, New Jersey
September 13, 1956

*Pl write
yes*

Miss Edith G. Halpert
32 East 51st Street
New York 22, New York

Dear Miss Halpert:

Your letter and check in the amount of \$1.10 was forwarded to me at the last meeting of our Historical Society.

Before mailing you our booklet, we would like to point out that is an account of the history of Hope and not New Hope as per your letter. Hope is a small town located in Warren County (the northern part of New Jersey.) The booklet describes the early Moravian settlers, the settlement they established and their customs.

If you are interested in this booklet, please advise of such; however, if you specifically wanted information on the town of New Hope, we will gladly return your check.

Very truly yours,

George Zangerle, Jr.

George Zangerle, Jr.
Treasurer, Hope Historical
Society.
Hope, New Jersey

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September 20, 1966

Mr. Felix Landau
Landau Gallery
702 North La Cienega
Los Angeles, California

Dear Felix:

Now that I am back in business - and, incidentally, the current show is a fabulous success - I am checking through our records and find that you still have on consignment quite a number of paintings and prints.

Don't you think it would be a good idea to return these and make substitutions so that you can have some fresh stock to offer? Let me know what you think.

When do you plan to be in New York? It will be so nice to see you.

Sincerely yours,

EGH/ek

The Junior League of Mount Kisco, New York, Inc.

Mount Kisco, New York

The girls of the exhibition committee, and their husbands, worked like Trojans. Perfumed panels were hung at different angles, and we displayed drawings and smaller items on these temporary partitions.

We contacted most of the artists before the show, and asked them to charge a reasonable price for their exhibits (in former years they had quoted prices that seemed often out of line). We were sure that people were ready to buy. And buy, they did. Six items were sold at the preview. From then I began to harbour the delusion that I was running a gallery on a day and late evening basis - a most stimulating and interesting experience. It kept me definitely on the run, or else glued to the telephone, but it definitely seems to have been all worse while.

Financially speaking, we did rather well for ourselves. We were able to reimburse the League allocation of \$300 which had been given us to put on the show. And we still have a sum of over \$100 set aside in the Prize Fund for another year. (Any amount helps !)

It happened in two instances that several people wanted to buy the same painting, one of these was Mrs. Elliott's other canvas, "family" which was awarded the Honorable Mention for Oils.

The whole experience left us all rather elated. And we look forward to the next one. It was quite a privilege to work with you that afternoon, and to have this opportunity to make your acquaintance.

By a curious coincidence, my mail arrived after I had started this letter, and in thumbing through Time magazine, I noticed this article on your current Show at the Downtown Gallery which sounds extremely interesting. I have promised myself to go and see it.

I have enclosed a few items about our show, as well as two photographs which, perhaps, you might like to have as they are very good.



THE AMERICAN FEDERATION OF ARTS

1083 FIFTH AVENUE • NEW YORK 28 • NEW YORK • SACRAMENTO 2-2452

September 12, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:

By this time you probably will have received the loan which you so kindly offered The American Federation of Arts for our traveling exhibition, IN MEMORIAM. The exhibition was extremely well received wherever it was shown and I am enclosing the itinerary and reprints of press clippings which I hope you will find interesting. Also enclosed are two receipt forms, one copy of which we should like you to sign and return to us so that we may cancel our insurance.

We are indeed most grateful to you for making such an important contribution to this exhibition and I wish to thank you for cooperating in such a generous way with our Traveling Exhibition Program.

Sincerely,

Virginia Field

Virginia Field
Secretary for Exhibitions

VF:lm

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AMERICAN ART

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

1934 (A) 1934 (B)

Mrs. Isabelle Corston

-2-

September 13, 1956

ARTIST	TITLE	MEDIUM	PRICE
Sam Stelm	Dust	Drawing	300.00
	Vanity	Tempera	1000.00
Charles Sheeler	The Black Barn	Tempera	750.00
Mitchell Siporin	Aging Actress	Oil	700.00
W. Lee Spencer	The Watch Factory	Oil	300.00
Barbara Dean	Family Portrait	Oil	450.00
John Wilson	Boy with Dog	Oil	150.00
	Farmer	Oil	50.00
	The Family	Gouache	75.00
Earl Korte	Self-Portrait	Encaustic	350.00
	Man at the Window	Encaustic	900.00
	Girl on the Beach	Encaustic	900.00
	Marital Glaze	Encaustic	600.00
William Kerech	Three brunes	Sculpture	450.00

Sincerely yours,

BCH/ck

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Chase, also, was of the same opinion. He used the word "crucified" (by the critics) because of the diversity. He found my work most praiseworthy, however. If I may show a lack of modesty for a moment, Chase said that he had been in the gallery business for over 30 years and had never seen anything like my work; he commented that some of my paintings had "museum quality." His final suggestion, however, because of the style diversity--was that I enter one of his group shows this fall by including a number of pictures that are similar in style and technique and delay a one man show until I had 20 to 30 pictures in one style.

For reasons too detailed to mention here, I was dissatisfied with both the Chase and Wellons galleries.

I may be wrong in assuming that diversity, with skillful handling, can be made a virtue rather than a weakness, but on the basis of that assumption, I am now approaching you.

I wonder if you would be good enough to look at a few of my pictures?

Sincerely,

Richard Lortz

(I am enclosing a sheet of background information for whatever interest it might hold.)

or to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information is by published 60 years after the date of sale.

I have been told that the money was on hand to complete the building but there was a "row" with the architect and this money was used for something else.

There was a Court action by which the part that was constructed was pronounced "suitable" for the collection to be. I was given a Court order to proceed and make the first 16 purchases in 1939 & 1940. Each year since the Court ^{has} issued an order to me to spend the amount of money accumulated for additional purchases. You can see that no director of the W.A.M. has anything to do with purchases, as long as I live. He does, because recent regulations have to care for and present the collection. Personally I think that such should be defined and have said so for several years. (What is suitable housing? - should be defined)

I was shocked to hear that you think me disagreeable and hesitant. (I believe is not to... that I and others, h... 1940)

P.S. I just left my home after lunch.
and before leaving, I changed the
position of The Kurfins & placed
it on the 7' x 9" wooden wall next
to the TV. It appears to me
much more than ~~the~~ the position it
was placed before which I was judging
it. I hope this helps me come back to
my original decision. Keeping it.
R.

(Miss Halpert--This is simply a resume I had prepared in the event I want to change jobs this year. It is "slanted" for editorial emphasis.)

[Sept. 10, 1950]

RICHARD LORTZ Age: 37
322 West 88 Street, NY NY

Tel: Bus: MU 3-6280
Home: Mon-Fri: TR 3-1038
Sat-Sun: GR 4-3312

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BACKGROUND:

PRESENT (1948 to Present):*

EDITING:

TRADE MAG.
WRITING;
LAYOUT; ART;
EDITORIAL
MAKEUP,
PRODUCTION:

Managing editor, BUILDING SPECIALTIES & Home Improvement Dealer (semi-tech. 170-250 pgs.)
Write some articles; titles, captions. Handle entire (one-man) editorial makeup, layout, art.

Editor, SWIMMING POOL AGE (semi-tech. 60-90 pgs).
One-man job editorially; handle entire mag. - secure, select, edit all material; do layouts, makeup, art.

Editor, SWIMMING POOL DATA & REFERENCE ANNUAL.
(tech. 385 pgs) One-man job editorially.

ART:

1952-54; HALLMARK ART AWARD, Dec. '52. (Wildenstein Galleries, NY; international competition - 100 winners in 4,000 entries from 32 nations. Picture toured leading US museums for two years.

1954: ONE MAN SHOW (oil, drawings, watercolors); Country Art Gallery, Westbury, LI. (Now preparing for possible NY show, '57-'58.)

GENERAL WRITING:

COMMERCIAL: many samples, trade mag. features, etc.

FICTION: published stories, Esquire, Story, New Story, Virginia Quarterly Review of Literature, etc. Honor. Men: "Best Short Stories of 1952"--Martha Foley ed.

TELEVISION PLAYS: (1952-'55; CBS, NBC) "K is for Killer" with Carmen Mathews; "Vacancy for Death" with Joan Blondell; "The Kiss-Off" with Jack Palance; "The Others" with Geraldine Fitzgerald; "The Bet" with Kim Stanley; "The Key" with Michael Strong; "The Big Man" with Joan Loring; "Mr. Nobody" with Art Carney, Constance Bennett, etc.

1956; COMPLETED STAGE play "Poor Child" based on the novel by Anne Parrish; being handled by agents Harriet Wolf and Wm. Morris, NYC.

PRIOR TO '48:

COPYWRITER: Paris & Peart; The Grey Agency, NYC.

MILITARY SERV:

US Army, sergeant, medical corps; Asiatic-Pacific campaign; honor. disch.

*

NOTE: I have been with the same pub. for the past 8 yrs. During this time, I've worked as ed. or mng. ed. of several trade magazines, three (present) pub. outlined above. In '49-'53 I had a part-time work arrangement while I attended Columbia U. for a degree in creative writing.

RAYMOND R. MEYERS, M.D.

518 ONTARIO STREET
BUFFALO 7, NEW YORK

PHONE: RI 5995

Dear Edith,

Sept 17, 1956

Received your letter to-day. It was
nice hearing from you. I am sorry if I upset you.
For he it from me to knowingly upset anyone.
Again, I must tell you that I have the Levine.
However, my decision not to keep The Kaufman
still remains at present time. I respect your
advice & will always listen to your judgment.
I will think about it a little longer and
then I will talk to you again. In conclusion,
before making any decision, I will be in New
York to see you personally & discuss several
more paintings. I enjoy your letters while
more often. (over) Sincerely,
Ray-

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September 21, 1956

Mr. Frederick S. Wight
Art Galleries
University of California
Los Angeles 24, California

Dear Fred:

I received your lists and you may be sure that everyone will be invited. Mr. Gross is sending me envelopes which we shall address here, unless we cannot locate the addresses.

The only hitch is the connection with the dealers. It will be very embarrassing for me to invite two or three without including many others. Do you mind if we skip Keats and Willard, such as I like them?

Gross promised to send me a copy of the book and I am all a-twitter. And so, I'll be seeing you soon.

Sincerely yours,

ESW/ek

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THE MOCKSVILE ENTERPRISE

Full Coverage On News And Advertising

MR. AND MRS. EUGENE S. BOWMAN, PUBLISHERS

PHONE 84

P. O. BOX 515

PUBLISHED IN THE COUNTY SEAT OF DAVIE COUNTY

Mocksville, North Carolina

September 18 1956

Downtown Gallery
32 E. 51st St
New York

Gentlemen;

I am anxious to purchase a
large size painting called, I think, "The Chess Players",
which is a very rich red painting, of a Cardinal and
Priest engaged in Chess, with a bottle of wine on the
table and man-in-waiting in the background.

This may be a Rosenthal, but am
not sure about this. Can you help me out in obtain-
ing it?

Truly yours,

Eugene S. Bowman
Eugene S. Bowman.

MLG

GALERIE MAX KAGANOVITCH

99, Boulevard RASPAIL
PARIS (VI)

LITRE 58-42

R.C. DE INE 641.990

Paris le 3 Septembre 1956

Madame la Directrice
The Downtown Gallery
32 East 51 Street
NEW-YORK 22 N.Y. (U.S.A.)

Chère Madame,

Je viens de prendre connaissance de votre lettre du 13 Juillet qui, avec le relâchement du temps des vacances, vient seulement de m'être remise.

Il est regrettable que votre tableau soit arrivé abîmé mais votre assurance doit vous couvrir pour cela.

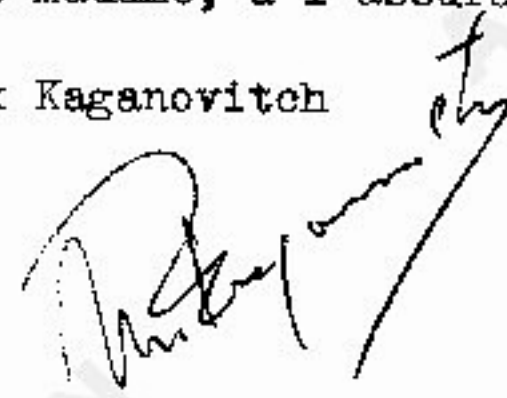
Quand au prix du transport que vous trouvez excessif, je me suis renseigné auprès du transporteur. Tout est régulier. Il a un barème qu'il applique. Malheureusement, il est très élevé, comme chez tous ses confrères français.

Pour ce qui est du prix du tableau lui-même, croyez bien qu'il est tout ce qu'il y a de plus normal. C'est une erreur de vouloir faire des rapprochements de prix avec d'autres tableaux de même dimension ; chaque oeuvre ayant sa valeur propre, qui a peu à voir avec sa taille.

Les prix que je pratique sont très étudiés, et je n'ai jamais eu, jusqu'à présent, de reproches à ce sujet.

Je vous prie de croire, chère Madame, à l'assurance de mes sentiments distingués.

Max Kaganovitch



Not to publishing information regarding sales transactions, as such information is confidential and its disclosure to the public would be prejudicial to the interests of the artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

DEPARTMENT OF **ART**

College of Fine and Applied Arts
University of Illinois, Urbana

September 17, 1956

Mrs. Edith Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Mrs. Halpert:


From March 3rd through April 7th, 1957 the College of Fine and Applied Arts of the University of Illinois will again hold, in conjunction with and as a major part of the Festival of Contemporary Arts, a National Exhibition of Contemporary American Painting and Sculpture. Through this exhibition, limited somewhat as to size, we hope to show, as broadly as possible, a cross section of the painting and the sculpture being accomplished in the United States at this time.

The funds available to us for purchase awards will, as in the past, total seven thousand, five hundred dollars. Paintings and pieces of sculpture acquired from this exhibition with the above sum will be added to the permanent collection of the University of Illinois.

We intend to publish, as we have in previous years, a catalogue of sufficient proportions to include innumerable prints of the work, plus a complete biographical section covering each artist exhibiting.

Our jury of selection for this exhibition will be visiting New York and various studios and galleries throughout the metropolitan area in middle October and early November of this year. Your kind co-operation at that time, in helping the committee to select both paintings and sculpture of the highest quality will be most deeply appreciated.

Sincerely yours,


James Denton Hogan
Department of Art

H/p

Dorson and I are looking forward to seeing you -
D H.

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September 21, 1956

Mr. David Jackson McWilliams
University of Puerto Rico
Department of English
Rio Piedras, Puerto Rico

Dear Mr. McWilliams:

In order to facilitate and expedite delivery to you, may
I suggest that you write directly to the following for the
catalogues listed in your letter of September 15th:

Mr. Frederick S. Wight
Art Galleries
University of California
Los Angeles 24, California

Marin and Sheeler
Catalogues

Museum of Modern Art
11 West 53rd Street
New York, N. Y.

Dorothy Catalogue

These are the only three in which I can recall a William's
introduction and we have only our library copies. I am
sure, there will be no difficulty in obtaining these from
the main sources.

Sincerely yours,

RGN/ek

UNIVERSITY OF CALIFORNIA

LOS ANGELES 24, CALIFORNIA

Art Galleries
September 13, 1956


Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51st Street
New York 22, New York

Dear Edith:

Thanks for your good-hearted letter. It sounds as though this Modigliani occasion which you have conceived is actually going to happen, and I shall be glad to be there. Now as to names which I might add to the list which - from the New York area - are very few indeed:

Mr. and Mrs. Leonard M. Thomas, Jr., 983 Park Avenue, New York

Mr. and Mrs. Wilfred Westgate, St. Bernard's School, 4 East 98th Street, New York

Mr. and Mrs. Lafayette Dodd, New Road, Chester, New Jersey

X Mrs. Suzanne Hubner (address I have, 154 East 71st Street, is not in the 1954-55 Manhattan directory. Would you please check, or she can be reached via the Lafayette Dodds)

Mrs. Walter Prude (Agnes de Mille)

Mr. and Mrs. Douglas Delanoy, 62 Battle Road, Princeton, New Jersey

Mr. and Mrs. William C. Hayes, 164A East 93rd, New York

Mrs. Dorothy S. Norman, 124 East 70th Street, New York

Mr. and Mrs. _____ Rabicoff (the brother of your governor in Connecticut who married Belle Krasne), 89 Brewster Road, West Hartford, Connecticut

Mr. Alexander Bing, 1155 Park Avenue, New York

Mr. William Sachs, 300 Central Park West, New York

Mr. and Mrs. Peter A. Rubel, Cos Cob, Connecticut

Mr. and Mrs. C. Scott Fletcher, Fund for Adult Education, 320 Westchester Avenue, White Plains, New York

Mr. and Mrs. Glen Burch, Fund for Adult Education, 320 Westchester Avenue, White Plains, New York

Mr. and Mrs. Kyle Morris, 243 East 17th Street, New York

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asked Mrs. Thomas for name

September 12, 1956

Mr. Spenser Cowan
Brandeis University
Waltham, Mass.

Dear Spence:

Hi stranger. How are you, and what have you been up
to? I hope to see you in Newtown this summer, and I
look forward to seeing you in New York very shortly.

At last I have attacked my correspondence and fellow
up file. I notice that five of the six pictures con-
signed to Brandeis on April 5th are still in the
pending department. Won't you please let me know
about me at your earliest convenience?

Best regards and do come in soon.

Sincerely yours,

ECW/ek

September 13, 1956

Mr. John C. Danman
The Elster Hotel
8th Avenue and Seneca Street
Seattle 1, Washington

Dear John:

Your letter and the photographs arrived today and I immediately put a star on the Goldin "Landscape #1" which, I am sure, you will like very much when you see it in color and texture. It is one of the most popular pictures in the show. Unfortunately, most of the paintings that I like best are large in scale and, therefore, I did not send you photographs. The oils on paper I referred to have all been sold with the exception of the one that I retained for myself, but since I can use larger paintings, I shall be very happy to give mine up. The same holds true of my special favorites in the sculpture group, which arrived separately from Europe too late to be photographed in the original group. This is #8 in the catalog "Baby", in bronze. The artist is Jean Paul Derrian and the price is \$150. I would take a chance on starring this with the idea that when you see it and are not enthusiastic, it can remain in my collection. The same is true of the Fink oil on paper which I priced at \$75 and which I tucked away in the basement. If you like, I can send these along with the Goldin with the understanding that the Fink and Derrian are on approval @ with no obligation on your part. As I mentioned before, all the others are out of scale in size unless you are planning to burst forth with large examples.

In any event, we shall no doubt have a number of these in our possession when you come to New York as I could only display 43 of the 65 items.

No doubt, you have seen the New York Times and the Tribune, both of which give you an indication of the tremendous interest this exhibition has created. Naturally, I am delighted that it will be so advantageous to the artists since finding youngsters serves as great stimulation for me.

When are you planning to be in New York? It is always a pleasure to see you and Jean.

Just for an academic interest, I am furnishing the information about the Marin.

MORNING SCENE - SEA AND LEDGES - 1949

Oil 29 x 24 \$4000.00

Sincerely yours,

BGH/ek

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Dear Edith:

There has been a series of insane statements since I ^{last} wrote to you. Kept me busy with writing to the attorney and Mr. Parkinson (other trustee) Now the asst city atty of Wichita has asked to see all bills of sale of the Collection in order to ascertain whether there are equities that would cloud title to the Collection!! Either absurd or just a trick. Instead of making a request to the Trustees, he asks for a Court Hearing, also still talking about reproductions rights. So, I have checked 200 or more vouchers, to be sure that I had every bill of sale. A very few are lacking for ~~no~~ one reason or another.

One is Signal at Highland by Niles Spencer March, 1941 Will you, please send me a duplicate or copy of this bill? You may

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September 20, 1956

Americans for Progressive Israel
38 West 88 Street
New York, N. Y.

ATT: S. F. GREENBAUM

Gentlemen:

On April 3rd, I wrote you regarding a print lent
for exhibition on November 16th of 1955. To date,
we have received no reply.

As we are responsible to our artists for work con-
signed, I should appreciate an immediate reply.

Sincerely yours,

RCH/ek

COPY

COPY

From The Office of
KENNETH FRANKHEIM, ARCHITECT
F.A.I.A.
Telephone Jackson 9-3661
808 Lovett Boulevard
Houston 6

September 19, 1955

Second National Bank
808 Main Street
Houston, Texas

Attention: Mr. Manton F. Hill, V.P.
Re: Second National Bank

Dear Sam:

We quote letter from William Zorach, dated September 14, 1955, in reply to the writer's telephone conversations with Mr. Zorach last week, viz.:-

"I went over the costs with the foundry people and the men that are helping me with the enlargements. Their costs will be the same, in fact the foundry costs are higher than they were as the cost of aluminum has gone up considerably since the spring. Of course, I can't make them reduce their figures but I can reduce mine and if the bank wants to cut me down \$8000.00 it's ok with me. I suppose Uncle Sam will get less also. My copy of the figures I mailed you in the spring came to a total of \$43,400.00 for the two small panels

less	8,000.00
	<u>\$35,400.00</u>

Less \$8,000.00 would make a total of Thirty-nine thousand, four hundred and sixty dollars. Of course, I will need time as I mentioned on the phone I will be occupied with the enlargement of the Travis St. entrance panel for the next three months - at least - I could in the meanwhile find time now and then to work up a preliminary 30 inch sculptor's scale model. This will have to be done in any case to develop the full size model.

Let me know if this is satisfactory with the owners."

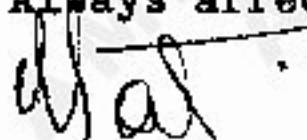
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2.

Next summer when my house is finished I insist on your staying with me.

With best love to you and please remember me to the Hoppins. Tell them how happy I am they are going to be with us for the whole month of July next season.

Always affectionately,



Nathaniel Saltonstall

Darriau

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME JEAN PAUL DARRIAU

DATE OF BIRTH NOV. 24, 1929 CITY N.Y.C. STATE NY

CURRENT ADDRESS ABROAD: Street via del CASONE 27

CITY Florence COUNTRY Italy

TOTAL TIME ABROAD 2 year period (until July '57)

WHICH FELLOWSHIP: Academy of Rome () Fulbright (✓) Abbey ()
(2 yrs)

If other, please list _____ None (✓)

ADDRESS IN THE UNITED STATES 37 James St. Milford, Conn.

ART EDUCATION H.S. Music + Art, Pratt Institute, Brooklyn College, (BA)
Cranbrook Academy, Ecole des Beaux-Arts (Paris), Univer. of Minnesota
M.F.A.

ONE MAN SHOWS at State Fair Minnesota 1953 August

AWARDS: various prizes Minneapolis Institute of Art, 1951-54

Participated in NATIONAL AND REGIONAL EXHIBITIONS

MMA - 1956 with Exh. 7 Drawing

*** **

Please check titles and media for catalogue inclusion:

Bronze No of casts?

? Baby

(2)

For to publishing information regarding sales transactions,
resellers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

September 19, 1956

Mr. Sam Koots
Koots Gallery
1018 Madison Avenue
New York, N. Y.

Dear Sam:

Much as I wanted to accept your kind invitation to the opening, a cash customer held me up until after 7:PM. The first opportunity I get, I shall call to say hello and to see you ensconced in your new glory. Meanwhile, please accept my congratulations and best wishes for continued success.

Sincerely yours,

EGH/ek

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Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If a cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

Dear Miss Halpert—

Terribly sorry I haven't gotten this off to you sooner but have just returned from a month hitch hiking tour of Italy and consequently just received it. I do hope it hasn't inconvenienced you. Again thank you for your interest in my work. If there is any critical reviewer of my painting would you be so kind as to send it on to me. Rather cut off here from most American publications. I'd greatly appreciate it.

Sincerely,

Jim Phillips

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME MARION GREENSTONE

DATE OF BIRTH MARCH 30, 1925 CITY N.Y. STATE N.Y.

CURRENT ADDRESS ABROAD: Street VIA FRANCESCO BOLOGNESI 28

CITY ROMA COUNTRY ITALIA

TOTAL TIME ABROAD 2 YEARS

WHICH FELLOWSHIP: Academy of Rome () Fulbright (☒) Abbey ()

If other, please list _____ None ()

ADDRESS IN THE UNITED STATES 277 AVENUE C NYC 9

ART EDUCATION ART STUDENTS LEAGUE

COOPER UNION

ONE MAN SHOWS at BARI, ROME

AWARDS: _____

Participated in NATIONAL AND REGIONAL EXHIBITIONS _____

WHITNEY ANNUAL 1953

BROOKLYN PRINT SHOW - 1953

CARNEGIE INTERNATIONAL - 1955

Please check titles and media for catalogue inclusions:

Wash Drawing - in Gold - 25 x 13

" " blue + brown - 22 x 20

Oil on

Wash Drawing

"

No Title # 10 - ROME

No Title # 11 - ROME

Venice - 1955 - ROME - Comp. # 7

#14 Rome

#15 Rome

Will you kindly send titles for these, so that we may have
them for our catalogue?

Please title them according to date - i.e. Drawing - Rome Oct 1955

Not to publishing information regarding sales transactions,
researchers are responsible for obtaining written permission
on both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
is published 60 years after the date of sale.

THE *Formfit* COMPANY
400 SOUTH PEORIA STREET
CHICAGO 7, ILLINOIS

EXECUTIVE OFFICES

September 5, 1956

The Downtown Gallery
32 East 51st Street
New York 22, New York

Attention: Mrs. Edith Halpert

Dear Mrs. Halpert:

Mrs. Kunstadter and I hung the two Arthur G. Dove paintings during the Summer. We have come to the conclusion that neither of them pleases us sufficiently to purchase them.

In accordance with our arrangements, these are being returned to you by express prepaid, and will leave here tomorrow.

Will you please advise me when you receive the paintings so that I can cancel the insurance.

We look forward to seeing you on our next trip to New York.

Sincerely yours,

SWKunstadter:JD

Sigmund Kunstadter

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September 21, 1956

Mr. Patrick J. Kelleher
Curator of European Art
William Rockhill Nelson Gallery of Art
Atkins Museum of Fine Arts
Kansas City 11, Missouri

Dear Joe:

It was good to see your signature on a letter, and I am delighted with the prospect of seeing you during the week of October 8th.

Naturally, I shall take out of hiding the great examples by Davis and Dove for your consideration. In any event, you will see quite a selection of both, as we are in the process of organizing a Davis exhibition and will have a group of his pictures on hand - as well as Doves.

Incidentally, please save the cocktail hours of October 10th for a very gay party we are planning in honor of Fred Wight and the publication of his new novel and for our 31st anniversary. It will be fun to see you - Mrs. Hunting and Dean Street.

Sincerely yours,

EGH/ek

P.S. I am happy that you are pleased with the McGoldrich family.

not to publishing information regarding sales transactions. Researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

To Edith S. Daupert, that she may
understand the ramifications of
the "Murdock Collection". Quoting from
the Will "..... shall be ~~for~~ used
for the buying of an art collection for
the City of Wichita, providing a suitable
place shall be provided for the housing
of this collection and it shall be
called the Roland P. Murdock Collection.
The planning of this collection shall be
in charge of Miss Elizabeth S. (now ESQ.)
..... of the City of Wichita does not
furnish a suitable ^{place} for the de-
velopment and housing of this
collection then the money in this
trust fund shall be used for
the maintenance of scholarships in
Baker University, Baldwin Kansas
and the South Western College,
Winfield Kansas" - - - - -

In 1937 following the death of the
last relative the Trust was set
up (I am one of the two trustees)
In order to qualify to receive the
bequest, the City of Wichita bought
ground, secured a federal grant
with which to build a museum(?)
building. A N.Y. architect drew the
plans but only one part of the
structure was built - you saw it

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Al Blaustein

DATE OF BIRTH Jan. 23 1924 CITY New York STATE N.Y.

CURRENT ADDRESS ABROAD: Street American Academy - Via Angelo Masina 5

CITY Rome COUNTRY Italy

TOTAL TIME ABROAD 1 year 9 months

WHICH FELLOWSHIP: Academy of Rome (x) Fulbright () Abbey ()

If other, please list _____ None (x)

ADDRESS IN THE UNITED STATES 402 E. 5 St.
New York, N.Y.

ART EDUCATION Cooper Union Art School 1940-43, 1946-7
Skowhegan Summer School -1946

ONE MAN SHOWS at Albright
Little Gallery - Buffalo, N.Y.

AWARDS: Prix de Rome 1954-7, Blake Fellowship in Mural Painting
Various school and regional show prizes and fellowships

Participated in NATIONAL AND REGIONAL EXHIBITIONS Metropolitan Museum, 1952
Carnegie International, 1953, Pennsylvania Academy - Whitney Museum
Albright Art Gallery, Library of Congress

*** **

Please check titles and media for catalogue inclusion:

Oil

Duomo - Florence

"

Galleria - Naples

"

~~Black~~ The Butcher

Prior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

September 13, 1936

Mrs. Isabelle Gersten
20 Highland Terrace
Brookline, Massachusetts

Dear Mrs. Gersten:

After examining the works of art referred to, I am listing below the current valuations:

ARTIST	TITLE	MEDIA	PRICE
David Aronson	Adoration of the Magi	Oil	1000.00
Leonard Baskin	Drawing	Drawing	150.00
Hyman Bloom	Child	Oil	1100.00
	The Medium	Drawing	250.00
	The Seance	Drawing	250.00
Charles Demuth	Aviatrix	Watercolor	750.00
Arthur G. Dove	Composition	Watercolor	100.00
	Morning Through Trees	Watercolor	150.00
	Long Island	Watercolor	150.00
Robert Rauschenberg	Sword Entrenched	Drawing	35.00
Lyonel Feininger	My View - Vis 1952	Watercolor	600.00
David Prudential	Bread	Watercolor	850.00
Joseph Kriegerstein	Untitled	Gouache	90.00
Yasuo Kuniyoshi	Ronald - 1950	Wax Crayon	750.00
	Circus Ball Rider	Oil	2250.00
Jacob Lawrence		Watercolor	200.00
Julian Levi	Blackout	Oil	900.00
Jack Levine	The Horse	Drawing	200.00
	The Model Repulsed	Oil	750.00
	Reception in Miami	Drawing	200.00
John Marin	Dear Isle Mains - 1924	Watercolor	750.00
	Two Women	Wash Drawing	150.00
	Still Life and Sea	Oil	1200.00
Conger Meebold	Three Figures	Drawing	75.00
	Children	Oil	350.00
Elie Nademan	Aerostat Bronze	Sculpture	900.00
Georgia O'Keeffe	Green Hills Painted Red	Oil	1250.00
Julius Posener	Basking in the Sun	Drawing	75.00
	Meditation (Tunis Interior)	Watercolor	75.00

September 21, 1956

Mr. Thomas Slick
c/o Marion Keogler McKay Art Institute
755 Austin Highway
San Antonio 6, Texas

Dear Mr. Slick:

Sylvan Lang, who was here yesterday, mentioned that you had written to me some time ago in reference to the Zarach, "Terse", but that no reply had reached you.

Evidently, your letter went astray as we have no record of having received it and, incidentally, I am sending this in care of the McKay Institute because I have no address for you in our files.

If there is any information you would like to have in connection with the sculpture, do let me know. I hope that you are planning to be in New York in the near future and that I shall have the pleasure of meeting you.

Sincerely yours,

EGH/ek

526 Aldine Ave. Chicago 13

5 September
[1956]

Dear Mrs Halpert

Naturally I was most pleased to hear that you had sold one of my small bronzes and the same day (yesterday) Mrs Stevenson telephoned about the exhibit and said no letter of confirmation would be necessary.

I do not know your preference in the matter - perhaps you do not disclose purchasers from your gallery - but if at all agreeable - I would enjoy knowing the identity of the purchaser - & would send him - or her one of these enclosed catalogues on a show of mine which opens this coming week in Chicago -

- Would you ever be interested in looking at 2 or 3 small

Spt 21st, 1956
Norman, Okla.

Dear Mrs. Halpert,

I did not have my mail forwarded while I was resettling in Norman. Yesterday, when I went home, I found the catalogue of the show and your request for the prices of the oils on paper.

They were 30⁰⁰ each in my Paris show. Allowing for the 33 $\frac{1}{3}$ % reduction, they would be 40⁰⁰. I would like to mention too about the shipping costs of "March Yellow". The crate materials came to 8⁰⁰ and the total shipping costs were 5⁰⁰.

I'm awfully sorry about the delay in writing this. I hope that the show is as much a success as you had anticipated. I will write you later about what I am finding here. I still have confidence that it will be a productive experience -

Sincerely,
John Reed

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Walter H. Hahn

DATE OF BIRTH Sept. 17, 1927 CITY Milwaukee STATE Wisc.

CURRENT ADDRESS ABROAD: Street American Acad. in Rome, Via Angelo Masina 5

CITY Rome COUNTRY Italy

TOTAL TIME ABROAD 9 months as of 10/1/54 (2 yr. Fellowship)

WHICH FELLOWSHIP: Academy of Rome (X) Fulbright () Abbey ()

If other, please list _____ None ()

ADDRESS IN THE UNITED STATES 230 Washington Avenue

Pleasantville, N.Y.

ART EDUCATION School of the Art Institute of Chicago

ONE MAN SHOWS at ETC. 1950 (April); Hull House 1950 (Nov.); 750 Studio 1951 (Dec)

AWARDS: 1951 Chi. Artists and Vicinity (first for oil) Pauline Palmer Purchase Prize

1952 Honorable mention Terry Art Inst., 1955-56 and 1956-57 Prix de Rome Fellowship

Participated in NATIONAL AND REGIONAL EXHIBITIONS in following Museums, San Francisco,
Denver, Walker Art Inst. (Minn); Chicago, Hull House (Chi) Cleveland,
Terry Art Inst. (Florida), Brooklyn.

*** **

Please check titles and media for catalogue inclusions:

Ink Drawing

Musical Instruments

September 10, 1956

Miss Sallie White
c/o F.A. Schneider
12 James Road
Amity Harbor
Amityville, New York

Dear Miss White:

Since the gallery was closed during the months of July and August, your letter and slides did not come to my attention until very recently. Unfortunately, the letter has remained in Connecticut and I do not recall the contents, but the slides which you, no doubt, want to retain are being returned to you at the address which appears on the envelope.

I might add that the exhibition of "Artists in Europe" was catalogued long before your letter arrived and even if the gallery had been open at the time, it would have been much too late for inclusion.

Sincerely yours,

EGH/ek

to publishing information regarding sales transactions, artists are responsible for obtaining written permission in both artist and purchaser involved. If it cannot be obtained after a reasonable search whether an artist or dealer is living, it can be assumed that the information was published 60 years after the date of sale.

AMERICANS IN EUROPE
at

THE DOWNTOWN GALLERY

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September 4th

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NAME ABBOTT PATTERSON

DATE OF BIRTH MAY 15 - 1916 CITY Chicago STATE Ill.

CURRENT ADDRESS ABROAD: Street _____

CITY Florence COUNTRY Italy

TOTAL TIME ABROAD 10 months

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()

If other, please list _____ None ☒

ADDRESS IN THE UNITED STATES 526 Aldine Ave.
Chicago 13 - Ill.

ART EDUCATION BA. Yale College 1937

BFA Yale School of Fine Arts 1939

ONE MAN SHOWS at _____

AWARDS: _____

Participated in NATIONAL AND REGIONAL EXHIBITIONS _____

*** **

Please check titles and media for catalogue inclusion:

No. of cast ?

Bronze - unique copy

Field of Encounter
Family by the Sea
Figures by the Shore

UNIVERSITY OF MICHIGAN • MUSEUM OF ART
ALUMNI MEMORIAL HALL ANN ARBOR

September 17, 1956

Mrs. Edith Gregor Halpert
The Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

We have had an inquiry concerning
the serigraph of 1951 by Ben Shahn
entitled Silent Music, or, Orchestra
Chairs - Empty.

Could you please let us know if it
is available and at what price.

Sincerely yours,

Helen B. Hall

Helen B. Hall
Curator

HBH/jmw

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

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for the artists:

September 4th

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NAME HAROLD TOVISH

DATE OF BIRTH JULY 31, 1921 CITY NEW YORK STATE N.Y.

CURRENT ADDRESS ABROAD: Street VIALE TORRICELLI 5

CITY FLORENCE COUNTRY ITALY

TOTAL TIME ABROAD 2 YEARS

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()

If other, please list _____ None (X)

ADDRESS IN THE UNITED STATES 1391 Raymond Avenue

ST. PAUL MINNESOTA

ART EDUCATION W.P.A. ART PROJECT 1938-40 COLUMBIA UNIV. 1940-43

Ossip Zadkine School of Sculpture 1949-50

Academie de la Grande Chaumiere 1950-51

ONE MAN SHOWS at Walker Art Center, Mpls. Minn. 1953

AWARDS: 2nd Prize Village Art Center, N.Y. 1946

* Purchase Award "Best in Show" Walker Art Cent. 1951

Participated in NATIONAL AND REGIONAL EXHIBITIONS Whitney Museum

Metropolitan Mus. Toledo Mus. Guggenheim Mus. Denver Mus. Boston

Mus of Cont. Arts, Balt. Mus, San Franc. Art Assoc. Wichita Art Assoc.

Colo. Spgs. Fine Arts Cent., Venice Biennale 1956, Sculptors Guild Shows

Please check titles and media for catalogue inclusion:

Bronze Study for "Escape Artist"

No of casts? Unique

* 1st Prize Mpls Institute of Art 1953

Hon. Mention (Drawing) Mpls. Ins. of Art 1953

1st Prize Mpls. Institute of Art 1954

September 7, 1956

Mr. Harold Tovish
Viale Terricelli 5
Florence, Italy

Dear Mr. Tovish:

It was so nice to hear from you.

The exhibition opened yesterday and looks very handsome. The entire gallery has been devoted to it so that each object is shown to advantage.

We have had some bad luck regarding publicity because the majority of the paintings and sculptures did not actually arrive at the gallery until two weeks ago, much too late for the national publicity which was planned originally and actually arranged for. However, I am extending the exhibition totally to a five week period in order to hit the magazines. In any event, the exhibition will be seen by a huge and valuable (to the artist) audience.

A check is enclosed. My very best regards to you and Mrs. Tovish. It would be nice to see you when you come through next summer.

Sincerely yours,

ROM/ek
Enc.

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NEW YORK
GRAPHIC
SOCIETY



NEW YORK GRAPHIC SOCIETY BOOK AND ART PUBLISHERS

REPRODUCTIONS - OLD AND MODERN MASTERS - THE TWIN EDITIONS
UNESCO WORLD ART SERIES - ART EDUCATION PRINTS
SHOWROOMS - NEW YORK CHICAGO LOS ANGELES MILAN
95 EAST PUTNAM AVENUE, GREENWICH, CONNECTICUT

September 14, 1956

Miss Edith Gregor Halpert
Director, The Downtown Gallery,
32 East Fifty-first Street
New York 22, New York

Dear Miss Halpert:

I believe the enclosed letter embodies the points contained in my letter of July 30th to you. Won't you therefore be good enough to let the enclosure serve as the formal agreement between the New York Graphic Society and the Downtown Gallery in regard to our reproduction of your Georgia O'Keeffe painting entitled "Ram's Head - White Hollyhocks - Hills - 1935".

If the points mentioned in the enclosed agreement are approved by you, won't you be good enough to sign both copies, return the original to us and retain the copy for your own records.

After your signature on the agreement, we should like to pick up the original painting as soon as it is convenient to you.

I might add that I do hope that from time to time we will come upon other fine subjects in your collection which would make interesting contributions to the fine prints which are now available to the American public.

With all good wishes,

Sincerely yours,

Herbert D. Schutz

HDS:mdw

Enclosures 2 - Formal Agreement

ONE TWENTY EAST END AVENUE

New York 28, N. Y.
September 4, 1956

Dear Mrs. Halpert:

Hugh Stix, a friend of mine and a true friend of the arts, has devoted his entire adult life to furthering the careers of talented painters and sculptors. To carry out this work most effectively, he founded and still heads the now nationally known and highly respected "Artists' Gallery". This non-profit organization as you probably know, introduces the work of unknown artists to the public by exhibiting their work and making it available to art dealers, collectors and museums.

On September 18th, The Gallery will mark its 20th anniversary by opening an exhibition which in itself is proof of the fine work The Gallery has accomplished. Entitled "Reunion on Lexington Avenue", it will be a loan exhibition of painting and sculpture from American Museums by artists The Gallery has sponsored at a time when they were unrecognized.

It seems fitting at this time that tribute be made to Hugh's untiring efforts on behalf of art, and I know of no greater tribute than to help him continue the fine work he is doing by aiding The Gallery.

As the opening of this exhibition will be a benefit for The Gallery at \$10.00 per couple, a tax exempt contribution, may I urge you to purchase one or more tickets and join me and a host of Hugh's friends and well wishers who want to mark this important occasion suitably.

Sincerely yours,

James Johnson Sweeney

P.S. Please destroy the enclosed ticket if you do not want it, or if you wish additional tickets, please indicate the number and they will be forwarded to you. Please make check payable to The Artists' Gallery.

rior to publishing information regarding sales transactions, research are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

9/6/56
2/3/0

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

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September 5th to 29th

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Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME Milton Hebard

DATE OF BIRTH MAY 24 1917 CITY New York STATE N.Y.

CURRENT ADDRESS ABROAD: Street American Academy, Via Angelo Masina 5

CITY Rome COUNTRY Italy

TOTAL TIME ABROAD Sailed from New York - August 1955

WHICH FELLOWSHIP: Academy of Rome (X) Fulbright () Abbey ()

If other, please list _____ None ()

ADDRESS IN THE UNITED STATES 2 West 67 St., New York, N.Y.

ART EDUCATION Beaux Arts Institute of Design 1931-35

National Academy 1930-31

ONE MAN SHOWS at _____

Prix de Rome 1955-1957;
AWARDS: First Prize, Dept. of Public Works Comp. for T.B. Hosp. - sculpture, 1952; Second
prize in sculpture, Penna. Academy, 1950; Grumbacher prize, Audubon Soc., 1951; First
prize in sculpture, Brooklyn Museum, 1949; Runner-up, Wings for Victory, 1942; Runner-up
Social Security Comp. 1948

Participated in NATIONAL AND REGIONAL EXHIBITIONS ?

*** **

Please check titles and media for catalogue inclusion:

Bronze

"

"

No. of casts? _____

Snake Charmer

Picador

Donna Trastevere

I Have no idea. Hebard is away on a
trip.

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from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

UNIVERSITY OF PUERTO RICO
COLLEGE OF HUMANITIES

DEPARTMENT OF ENGLISH

Rio Piedras, Puerto Rico,
September 15, 1956.

The Downtown Gallery,
32 East 51 Street,
New York City, N. Y.

Gentlemen:

Dr. William Carlos Williams has suggested that you may be able to help me acquire the catalogs for various one-man shows for which he contributed an introduction. I think I have seen his introduction to at least three shows: Marin, Sheeler, and Demuth; and I think it quite likely that he may have written something similar for M. Hartley, though I'm not at all sure about this and have no facilities here for finding out.

If you can supply me with these, please let me know what they will cost. If you can not supply them yourself, I would appreciate your recommending someone else for me to write to.

Yours very truly,

David Jackson McWilliams
David Jackson McWilliams.

rior to publishing information regarding sales transactions, researchers are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 50 years after the date of sale.

September 13, 1956

Mr. Gordon P. Manning
Hague, New York

Dear Mr. Manning:

At last, I am back at my desk and enjoying a breather.

The art magazines and newspaper art pages are listed in the enclosed cards.

Naturally, I think it would be a good idea for you to refer to copies of these publications and familiarize yourself as to the type of materials used by them. This will serve as a guide in sending releases. In most instances, the stories have to be worked entirely in connection with art. I have placed the letter "A" on these for your information. The others will take news stories and announcements of acquisitions.

I still think a good stunt would be to have a luncheon for the art critics just before the official reopening next summer. If Mrs. Webb and Sterling agree to this, and you wish, I shall be glad to help you with the publicity release at the appropriate time. In any event, all these ladies and gentlemen should be acquainted with the character of the Shelburne Museum in a general release which should be sent out any time in the winter to prepare them for any hot news from time to time.

You will note that I did not take in any of the antiques or house furnishing departments. These you, no doubt, have in your own files.

I did write to Fred Friendly of C. E. S. and hope that you sent a copy of the Shelburne Village "story".

If you are passing through New York at any time, give me a ring. My best regards to you and Mrs. Manning.

Sincerely yours,

ECH/ek

For to publishing information regarding sales transactions.
researchers are responsible for obtaining written permission
from both artist and purchaser involved. If it cannot be
established after a reasonable search whether an artist or
purchaser is living, it can be assumed that the information
may be published 60 years after the date of sale.

From the law offices of SOLINGER & GORDON
250 Park Avenue, New York 17

September 12, 1956

MEMO TO MRS. EDITH G. HALPERT:

It is perfectly apparent to me, from reading the letter from the Continental Illinois National Bank and Trust Company of Chicago to you dated August 16, that the bank requires a formal bill of sale.

In the circumstances, if you attempt to sign as agent for the estate, you are substituting one set of formalities for another, because they will then ask you for a copy of your power of attorney to act for the estate, evidence that it is still in effect, etc.

My suggestion is that you comply with the request contained in their letter and have the executor, trustee, or whoever may be acting, execute the instrument and obtain and send along a short-form certificate evidencing his authority. These are easily obtained by the executor or trustee's attorney at the Surrogate's Court.

All the papers are returned herewith.

Enclosure



Sept 7, Phila
18 Sept 1956

Dear Mrs. Halpert -

I would like to thank you so much for giving me the opportunity to discuss my problems with you. Your advice was most valuable and I appreciate your kind interest in my work.

I went to see Lowengrind and I showed her my photos. She seemed to like my work quite well.

I found the gallery almost a attractive place in which I would like to show my work. I do hope that from Lowengrind and I will work out something by next spring.

For your kind introduction my appreciation,

Most sincerely yours,
Walker Christner
Trustee



The House of H. Heydenryk, Jr.

Makers of Fine Frames

Established 1845

141 West 54th Street, New York 19, N. Y.

COLUMBUS 5-5024

COLUMBUS 5-5841

Netherlands Establishment:

Amsterdam

Branches:

The Hague, Holland

London, England

September 12, 1956

- . Downtown Gallery,
- . 32 East 51st Street,
- . New York City.

. Gentlemen:

Recently we, and no doubt you also, received notice from the New York City Department of Finance that effective on and after June 1, 1956 Article 21 of the New York City Sales and Compensating Use Tax Regulations would provide for the use of a resale certificate in revised form.

On taking this matter up with counsel in New York City, we were advised that this new resale certificate form must be secured from all of our customers in New York City and not merely from new customers taken on after June 1. The Sales Tax authorities say that upon an audit, sales made would be considered as taxable unless there be on file a new form of resale certificate.

Therefore, it will be necessary for all of our old established customers to furnish us with certificates in revised form. We dislike to inconvenience you about this but we must comply.

Copy of the new certificate form is attached and we would very much appreciate your cooperation in filling it out and returning it to us in the enclosed business reply envelope.

Very truly yours,

Henry Heydenryk

Henry Heydenryk

HH/11

Prior to publishing information regarding sales transactions, members are responsible for obtaining written permission from both artist and purchaser involved. If it cannot be established after a reasonable search whether an artist or purchaser is living, it can be assumed that the information may be published 60 years after the date of sale.

LYMAN ALLYN MUSEUM

NEW LONDON, CONN.

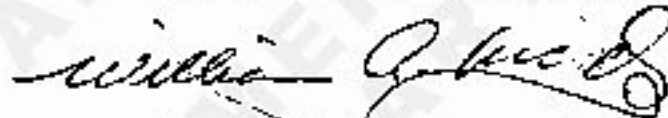
18 September 1956

Mrs. Edith Gregor Halpert, Director
The Downtown Gallery
32 East 51 Street
New York 22, New York

Dear Mrs. Halpert:

Thank you very much for your prompt reply to my letter. We are still very much interested in the collection of American paintings and sculpture and it really makes little difference to us whether we can have them on view on a loan or permanent basis. It will be a bit difficult for me to get to New York in the immediate future but either I or Mr. Mayhew, also a Curator at the museum, will try to see you sometime in October. Naturally we shall contact you in advance to find a convenient time.

Yours most sincerely,



William Ashby McCloy
Curator

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10 September 1956

The Downtown Gallery
32 East 51st St.
New York City 22, NY

Dear Sirs:

We would like to have the Ben Shahn prints "Calabanes" and "Silent Music" here by October 10th. These prints were chosen by Mr. Zigrosser of the Phila. Museum of Art and Mr. Schwarz of the Davison Art Center of Wesleyan University for our Curators' Choice exhibit. Please have them matted, titled and priced.

Again thanking you for your cooperation,

Sincerely yours,

Bertha von Moschziser
Bertha von Moschziser
Director

Evml:D

P.S. We have just heard from Mr. William Lieberman of the Museum of Modern Art that he has chosen Ben Shahn's "Where there is a book there is no sword". Will you please send this print also. If that is not possible, we would appreciate hearing as soon as possible.

AMERICANS IN EUROPE

at

THE DOWNTOWN GALLERY

32 East 51 Street, New York

EXHIBITION OF PAINTINGS AND SCULPTURE PURCHASED ABROAD

DATES:

September 5th to 29th

PRESS VIEW AND OPENING PARTY
for the artists:

September 4th

Please fill in the following information for use in publicity and the catalogue,
and return the blank immediately. This is important!

NAME David Gould

DATE OF BIRTH May 1929 CITY New York STATE N.Y.

CURRENT ADDRESS ABROAD: Street Via Senese 175, Florence, Italy

CITY Florence COUNTRY Italy

TOTAL TIME ABROAD 1 year

WHICH FELLOWSHIP: Academy of Rome () Fulbright () Abbey ()

If other, please list _____ None (x)

ADDRESS IN THE UNITED STATES 251 West 16th St. New York City

ART EDUCATION Bard College, Art Students League

ONE MAN SHOWS at Namere Gallery, Florence, Italy

AWARDS: Purchase prize, Art students league 1955

Participated in NATIONAL AND REGIONAL EXHIBITIONS Mostra Internazionale di
Arti Plastiche, "La Cava" (Florence, 1955), Mostra Internazionale
di Lucca (Gold medal 1955), Mostra degli Stranieri in Italia, Viareggio
1955. Mostra Annuale Montepiano 1955.

*** **

Please check titles and media for catalogue inclusions

Welded Bronze & Steel
" Steel
" Steel
" Bronze & Steel

Horse and Rider
Dancer
Horse
Horse and Rider

* My sculptures exhibited in this show were reproduced in the
November 1955 issue of "AUJOURD'HUI Art et Architecture",
one sculpture was used for the cover. Reproductions of my work
also appeared in the December issue (1955) of "DOMUS" magazine,
as well as in other european publications:

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September 13, 1956

Mr. Boris Kirsid
166 Newbury Street
Boston 16, Massachusetts

Dear Boris:

I am enclosing the Gersten appraisal, keeping it in "reasonable figures". Since Isabelle is not ready to sell in the very near future, I think it would be a mistake to saddle her with highly increased valuations which would affect insurance premiums. Thus, I am very gentle as you see from the enclosed made out in duplicate.

Your visit was a very pleasant surprise, but I regret that I was in such low spirits and yapped about my troubles. I'll be more cheerful next time.

Affectionately,

BOH/ok
Enc.

9-18-56

Mrs. Rafael Navas
916 East Sixty-sixth Street
New York 21, N. Y.

Dear Edith:
Thank you for the invoice. It,
I should say, is entirely adequate
for the legal department of the
City of Wichita.

Otherwise, you knocked me
over first. When I picked my-
self up again, I decided that you
did not understand the Will,
therefore the quotation. I have
fought a terrific battle to
preserve the Murdock Collection

September 13, 1958

Mr. William Ashby McCloy, Curator
Lyman Allyn Museum
New London, Connecticut

Dear Mr. McCloy:

Thank you for your letter.

I am sorry that the information was transmitted to you in-
correctly. We do have a large collection of outstanding
examples in the American folk art tradition some of which
are for sale but will be retained as a permanent collection,
the disposition of which is not in my hands since I turned
it over to a Foundation for future decision.

However, the paintings and sculptures are available for
long term loan and I should be very glad to have you make
a selection at your convenience. If you are still in-
terested in spite of the fact that there is little possibility
of its becoming a permanent gift, won't you let me know.

Sincerely yours,

BNH/ek



THE PROPRIO-
R. DIRECTOR
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AN AIR LETTER SHOULD NOT CONTAIN ANY
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OR SENT BY ORDINARY MAIL.

To open cut here →

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Mrs. Edith Gregor Halpert
September 13, 1956
Page Three

I should much like an invitation for Agnes Mongean in the Fogg Museum, and my friends, the Edward Sawyers, 1580 Canton Avenue, Milton.

Then, out of the Institute of Contemporary Arts context: the Robert Marksons, the George [redacted], the Phillip Hofer, and [redacted] [redacted]. This means that there should be word to the Jim Plaute. Also at the Institute of Contemporary Art: Mr. and Mrs. Graham Dunlop (the former Nathalie Marston) and Mr. and Mrs. Gordon Hall III (Frances Huntoon, niece of Lloyd Goodrich, who was my secretary).

Finally, there is in New York a ~~glorious~~ Russian, Sandra (formerly Obolensky), a great friend of Nat's whom you could locate through Serge or through the Princess Obolensky who sells lingerie.

Whether my mother will come on to New York when I am there I don't yet know.

Now as to the sources of Modiglianis. I suggest getting in touch with Jim Soby, who did the Modern Museum's book and is well disposed toward

Also, the Bernard Reises (252 East 68th Street) have a magnificent PORTRAIT OF CCCC and though I have known them very recently, I have talked with their daughter, whom I know here, and they could be asked if they would lend for that one occasion. I am writing them. It is also to the point that they have a very rare death mask of Modigliani.

Do persuade the Sheelers to blow in.

Ever yours,

Frederick S. Wight

FSW/dp

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September 8, 1958

Mr. Nathaniel Saltonstall
The Mayo Hill Galleries
50 Wall Street, Massachusetts
Gloverville, New York

Dear Nat:

Dear Mr. Saltonstall:

I agree that I am a complete and utter fool for not having sent you a thank you note when I returned to Newtown. Sunday, I shall take a course with Billy and Ruth. Meanwhile, please hear with me.

It all seems so long ago. You know, of course, how much I loved seeing you and how much I appreciated the evening. Also, I had hoped to see you in Newtown but evidently your plans did not coincide, since I did not hear from you.

Perhaps, I shall see you in New York soon. I hope, also, you will have dinner with me and will spend a gaily or, if you prefer, a gay evening with some mutual friends.

Do let me hear from you.

Sincerely yours,

Affectionately,

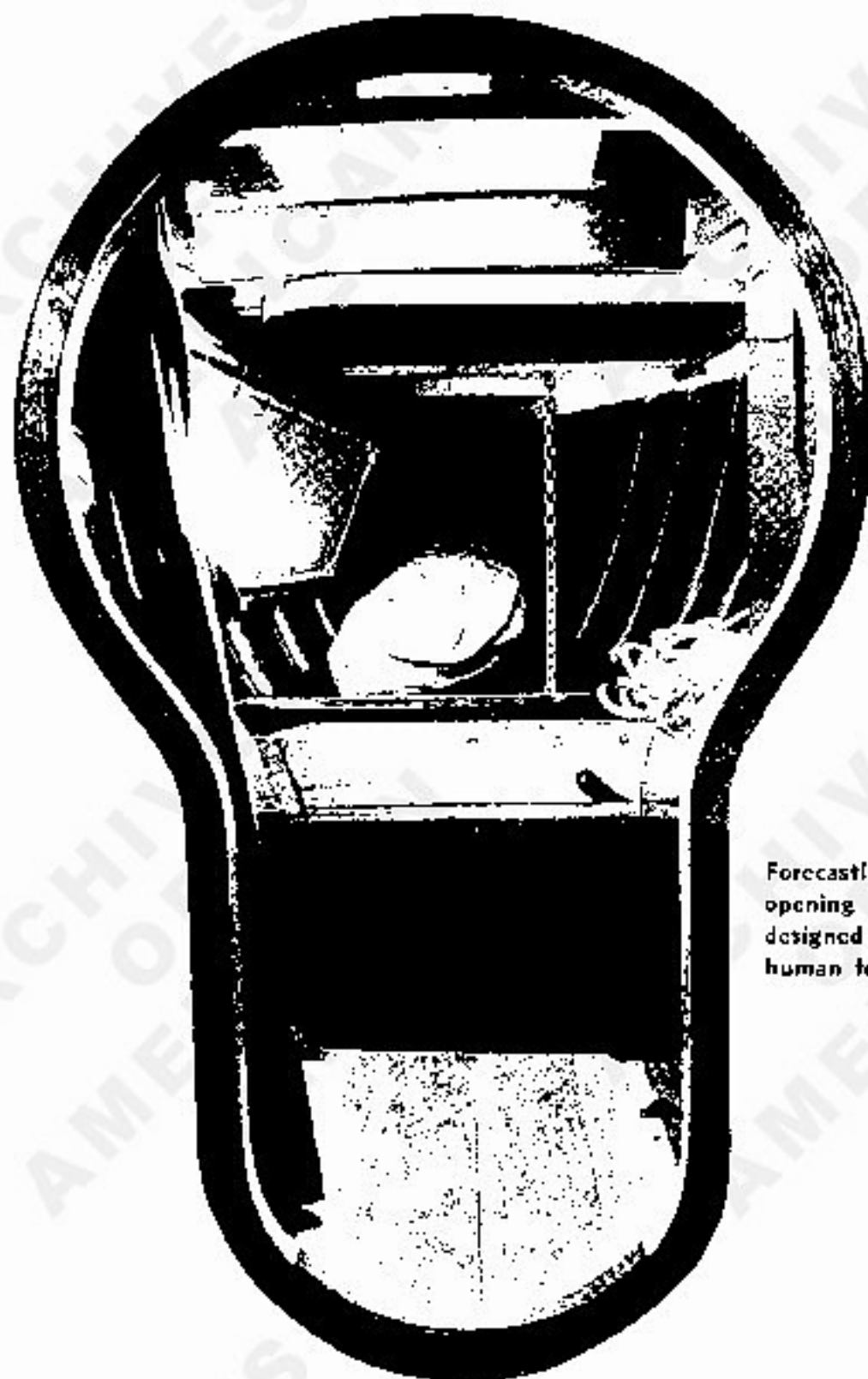
ECN/ek
JMH/ek

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CYRIL MARDALL

Yacht interiors:

There are few remaining trades where craftsmanship by skilled individuals has been maintained to the same extent as in the building of yachts. The reason may be that they are a luxury and of no utilitarian value. Secondly, sea going boats are subjected to stresses and strains in relation to their weight which demands exceptional

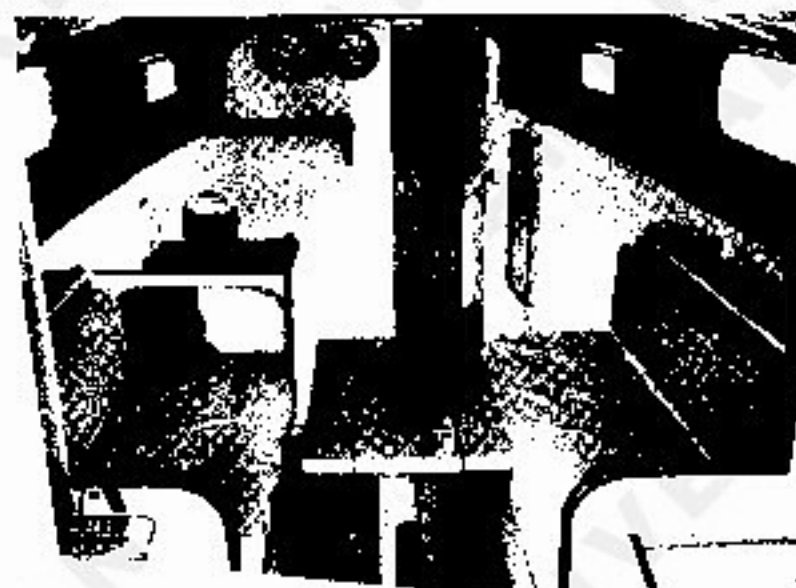
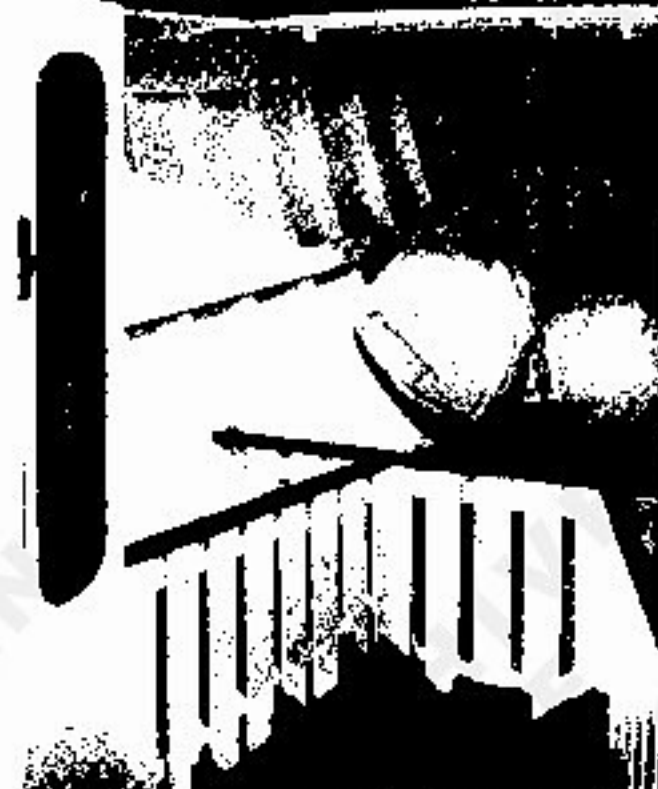


Forecastle opening designed to human form

Right, guard rail prevents unnecessary movement of stowage in a heavy sea

Below, angular projections are avoided

Bottom right, saloon of an 8 ton fast cruiser, by Alan H. Buchanan, shows spatial economy



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September 21, 1956

Mr. Eugene S. Brown
The Mocksville Enterprise
P. O. Box 515
Mocksville, North Carolina

Dear Mr. Brown:

Since we concentrate entirely on American art, I have no knowledge whatsoever of the picture referred to in your letter and would suggest that you communicate with the Peikin Galleries located at 704 Fifth Avenue, New York.

Sincerely yours,

EGH/ek

AFA

Abby Aldrich Rockefeller Folk Art Collection

Williamsburg, Virginia

September 7, 1956

Mrs. Edith Gregor Halpert
Downtown Gallery
32 East 51st Street
New York 22, N.Y.

Dear Mrs. Halpert:

I want to thank you again for the kindness you extended to me while I was in the Gallery last Tuesday. It was very good of you to give up your time on such a busy day.

If in going through your folk art records, you should come across any other items of historic interest from the colonial or revolutionary periods we would greatly appreciate hearing from you about them.

Mr. Wilder asked me to send you his best wishes and to tell you that we hope you will be able to visit the new building here in Williamsburg when it is completed. We expect that will be March 1, 1957.

Sincerely yours,

Ann S. Brown

(Mrs.) Ann S. Brown

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September 14, 1956

Miss Edith Greger Halpert
Director, The Downtown Gallery
32 East Fifty-first Street
New York 22, New York

Dear Miss Halpert:

The New York Graphic Society is to reproduce an original painting by Georgia O'Keeffe entitled "Sam's Head - White Hollyhocks - Hills - 1935". The print surface is to be 25 X 30 inches in size and will carry pertinent information in regard to the original painting and whatever credit line may be desired by you.

Six (6) gratis copies of the print will be given to the Downtown Gallery.

The print shall be marketed at \$15.00.

The New York Graphic Society shall pay a 5% royalty on the average wholesale price of the print after the New York Graphic Society has recovered plate making and printing costs, as well as the cost of distribution of that particular number of copies.

The above costs would be recovered after sale of 500 copies, at which time a 5% royalty would commence on the average wholesale price of \$5.68 per print. Therefore, the royalty amount would be 28¢ per print.

An inventory report, as well as any royalties due, will be made semi-annually, January 15th and July 15th. Royalties will be paid either to the Downtown Gallery or directly to Miss O'Keeffe.

Very truly yours,

NEW YORK GRAPHIC SOCIETY

BY: *[Signature]*

ACCEPTED: *[Signature]*

DATE: Sept 22, 1956

HDS:mdw

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